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UNITED BIBLE SOCIETIES

BULLETIN

SECOND QUARTER - 1959

Special Number on Bible Illustration

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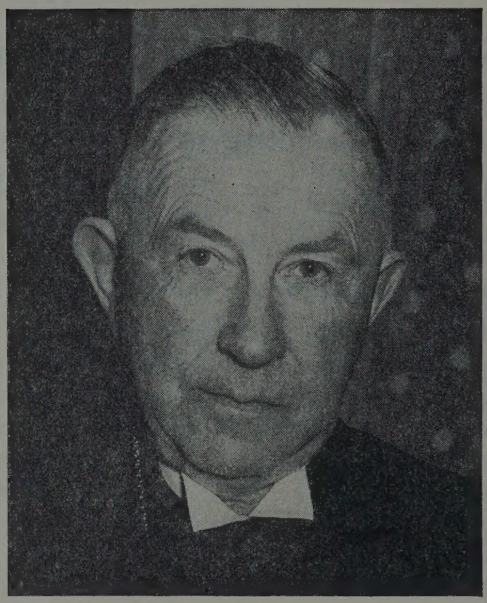
EIVIND JOSEF BERGGRAV



A personal tribute from the U.B.S. President

IT was only towards the end of his life that I had the privilege of knowing Bishop Berggrav. I met him in South America on U.B.S. business in 1957. He was in poor physical health, but the inner fires were still burning, the fires of love for his Lord, and of keen interest in the spread of the written word.

Others better qualified than myself have paid tribute to the greatness of this Christian leader and man of God. I would only say two things about him. First, in regard to his chairmanship. There was a firmness—an authority—about it which kept us knowing where we were going. And the firmness was offset by love and deep concern for those engaged in our common task.

Secondly, about his humour. We had come to that stage in the Conference when the reins of office had to be handed over to a successor. Bishop Berggrav

had served the U.B.S. faithfully and brilliantly for eleven years as its President. A tribute had been paid in the Council meeting to all that he had been and done for the Societies. A motion recording our gratitude had been proposed and the atmosphere was, naturally enough, a little tense with emotion. This was at once relieved by a burst of laughter when the Bishop rose and said: "I beg to second the motion"!

And now, in the words of Pilgrim's Progress, "there came forth a summons for Mr. Standfast . . . . . The contents thereof were that he must prepare for a change of life for his Master was not willing that he should be so far from Him any longer". He has obeyed the summons. He is "with Christ which is far better". And we lesser men pray to be worthy of following in his steps and of carrying on the work he loved.

DONALD BRADFORD

His contribution to the United Bible Societies

To attempt to write an adequate appreciation of our dear friend Bishop Berggrav is to attempt the impossible. Before the war of 1939 he worked hard to forge links of friendship and understanding between church leaders of different countries. But when war came to Norway in 1940, he knew exactly where he must take his stand. Almost overnight he became the symbol of the Norwegian resistance movement. When war was over he was most willing to shoulder the responsibility of leadership in international organisations of the churches, becoming President of the UNITED BIBLE SOCIETIES from 1947 to 1957, and a President of the World Council of Churches from 1950 to 1954.

Although he walked with kings and leading statesmen of many lands, Eivind Berggrav always remained a simple lover of Jesus Christ and of the Bible. He saw in the Bible the one common meeting ground of men and women of different lands and of different denominations. This, along with his own personal indebtedness to the Bible (to which further reference will be made below), led him to give a very great deal of his time and strength to the inception and development of the UNITED BIBLE SOCIETIES. Significantly, he insisted again and again that the words "of the world" should be added to the title.

U.B.S. conferences seemed to have been amongst the happiest international gatherings in his varied experience, judging from his own remarks, just because there was such an obvious link binding together those taking part; while all who participated were very conscious of Bishop Berggrav's personal contribution. Many an awkward pause was dissipated by an apt quip from the chair. Many a word which some might have left unsaid for fear of giving offence was spoken by the chairman—but always in a way which broke down barriers and established understanding. It was impossible to feel any resentment in the face of his warm friendship and transparent honesty. Thus it was truly in the providence of God that Bishop Berggrav was drawn into the negotiations at Haywards Heath and at Amersfoort which led to the formation of the UNITED BIBLE SOCIETIES in 1947.

In the following year the U.B.S. met at Dunblane in Scotland, where the Bishop related some of his war-time experiences, including the experience of using a smuggled pocket radio tuned to the B.B.C., through which he had been able to escape in spirit from the four walls of his prison. One of the things

which pleased him greatly was to meet some of those with whom he had worshipped by radio years before. Hear him now, from the pulpit of Dunblane Cathedral, as he speaks of his own debt to the Bible:

"Did you notice this verse in our lesson, 'And when He putteth forth His own sheep, He goeth before them, and the sheep follow Him: for they know His voice'? He, the Word become flesh, is walking, and He has a voice. Is it the same with His Word now? Some of you might tell me that He Himself is no more walking on earth, and His voice has become silent, and 'What you call the Bible to me only means words, words, or in modern slang, clichés, clichés'. I cannot oppose you, my friends, if this is your experience. But the Bible is to me to-day just the voice of Jesus Christ. It is my experience, which I share with so many, that the Bible as a matter of fact is walking, and that it has a voice, His voice.

"I will tell you quite simply how this in a new way became a reality to many of us during the occupation. The first time was some days after the sudden German invasion on 9th April. I should come short with my Basic English if I tried to tell you how it was, how it went in the minds of all our people, how bewildered we were, how difficult it was to keep calm and see right. And you know perhaps also that the invaders succeeded in spreading alarm among us in every way in those first days, and that some of our own people did much worse. We have in the Church of Norway selected Scripture passages, a text for each Sunday, recurring in a three-yearly cycle, and when we then opened our Book to get the text for Sunday, 14th April, it was the text which you now in this service heard from St. John, chapter 14. I will read it to you according to the Norwegian version, which is a bit stronger than the English. Imagine how it was when we there read and heard Jesus Christ saying, 'Do not be in a panic; you believe in God, believe also in Me'. All over Norway God's Word on that day stepped into the very situation of the people of the day, and in the same way it walked before us all the time afterwards".

These words indicate, better than any words of mine, Eivind Berggrav's simple faith and his confidence in the Scriptures. It was my great privilege to share times of Bible reading and prayer with him on the voyage back from the U.B.S. Conference in Brazil in 1957, when he was a very sick man. Again and again he came across verses which had had a special meaning for him at one time or another. Let one example suffice. On one occasion he had had to undergo a serious operation. The doctor who was about to administer the anaesthetic was most surprised to find his pulse completely normal, as if nothing exceptional was happening. The Bishop explained that he had just been reading his Bible and had found in Psalm 73 the verse: "I am continually with Thee; Thou dost hold my right hand". As a result he felt not the slightest apprehension!

We thank God for Eivind Berggrav, a wonderful friend and a humble servant of Jesus Christ, into Whose presence he has now been called to enter. We feel very great sympathy for the members of his family and for the members of the Norwegian Bible Society. We go forward inspired by his enthusiasm and encouraged by his certainty that the Bible *is* the common meeting ground of people of good will in all lands and all denominations. So may we carry on and develop further in Christian fellowship the work for which he gave so much.

WILLIAM C. SOMERVILLE

His contribution to Bible work in Norway

Bishop Berggrav was appointed Bishop of Oslo in 1937 and *ex officio* he became chairman of the Norwegian Bible Society. It was to be expected that something would happen in the encounter between two contrasts: the Society, rather stiffened in secular traditions and the Bishop, impulsive, open to new ideas, watchful for the needs and tasks of the day, bold in trying new ways.

The Bible text first came under the spotlight. On account of conservative and traditionalistic principles, the 1930 revised edition of the Norwegian Bible was far from up-to-date, from both the theological and the linguistic points of view. Bishop Berggrav, who himself had been a linguistic pioneer in the pulpit, presenting the Word of God in words which everyone could understand, suggested that a modern translation of the New Testament especially for young people should be prepared. He showed, through sample passages, how difficult words could be made living and inspiring, and during his internment during the years of occupation he used much of his time in translating the Gospel of St. Mark.

The work on the new translation was started in 1949 and the Bishop took an active share in it, following it until his last days. A few days before his death the Bishop wrote: "I rejoice in the new translation for youth", knowing that it was at last in the press. We, on our side, had been looking forward to the day when we could present the first copy to him.

The Bishop returned to the Board of the Norwegian Bible Society, after the U.B.S. meetings in Haywards Heath in 1954, with revolutionary ideas. "We have been an egoistical Society", he told them. The encounter with other Bible Societies, world needs and the spirit and efficiency of the four Societies working on a global scale, had been to him an experience which had significance for his own Society. After a few years the traditional dust was blown away and a new activity in many aspects gave the Society a new position in the Church. Bishop Berggrav never overlooked the work at home. Inspiration and help to Bible reading was one of the aims he had very much at heart. He wrote a letter to "Dear new Bible reader", and this has been placed in every new Bible sent out from the Society and is always greatly appreciated by Bible owners.

Overseas Bible work, however, had a quite special place in his heart and spontaneously, like a child, he rejoiced in every new step the Society was able to take in this new task.

To all Bible Society workers he was an inspiring leader and wise adviser. In the Church he was an outstanding spokesman for the Society, continuing to be so even after he had resigned as chairman in 1956. The last words he wrote were in the form of a Bible Sunday letter.

We, who had the privilege of working under his leadership, thank God for rich and blessed years with a great and good man.

ALF HAUGE

BIBLE SOCIETIES AND BIBLE ILLUSTRATION

Olivier Béguin

The joy of the eye

BIBLE Illustration goes back almost to the time when the Holy Scriptures were produced in book form. Not only were Christian people concerned to have the Word of God copied as carefully as possible; they also wanted it to be made available in a setting and presentation worthy of it. Covers richly embossed, or with fine ivory carving, elaborate and colourful lettering, decorative vignettes, simple pictures in the text (Martin Luther himself planned the position and type of pictures for his first Bible!)—the illustration of the Bible is a precious and often inspiring reflection of the faith of men for whom the Gospel was the bread of life. Indeed, in the field of typography as well, no book has been set with greater love and respect, with more concern for the satisfaction of the eye as for that of the mind of the one who reads the Holy Word.

But typography and illustration were not only meant as an expression of the regard in which God's Word was held by those who produced it. They were also the means of attracting the attention of people to the wealth contained in the Book. They were to help the mind of the reader to visualise what the text expressed and to enter more deeply into its meaning. There was both a missionary and an educational aspect to the use of typography and illustration.

A compelling demand

These same concerns are still prevalent in modern Scripture publications. The Bible Societies, whose task is to give the widest possible circulation to the Bible at the lowest possible price, have not for a long time felt called upon to give special attention to that particular aspect of things. Translation, mass production, missionary distribution, were their first concerns. Many years ago, however, they too began to embellish some of their publications: colourful and illustrated covers for colportage Portions; photographs distributed through the pages of the New Testament or inserted together as an appendix. More recently, attractive jackets have been produced; illustrated Portions in magazine format, the same also produced bound in one volume of the New Testament with a special attractive cover; editions with carefully drawn and imaginative line-drawings, inserted in large numbers throughout Scriptures for the mission field; all these are to be found listed in Bible Society catalogues.

Meanwhile the commercial publishing houses continued to print illustrated editions of the New Testament and of the whole Bible, with reproductions of the old masters on biblical subjects, Rembrandt etchings, old woodcuts, at the same time entrusting contemporary artists with the illustrations of parts, or the whole, of the Scriptures. The keen interest in the Bible, or in matters relating to it, shown all over the western world at the present time, helped by the progress

made in printing and publishing techniques, has stimulated the production of an unprecedented number of picture Bibles, of illustrated selected Bible texts, Bible portions, Bible stories, and even Testaments and complete Bibles. The pressure for illustrated editions is also felt by the Bible Societies. They are aware that their first experiments, in spite of all the success with which they met, need to be followed up by other efforts. Some Societies, having their home constituency in mind, want to comply with the tastes and artistic standards of the day; others are primarily concerned with the needs of the mission field, where no commercial publishers have yet undertaken to meet the demand. But whatever their particular problem, many are conscious of the complexity of the question and would welcome the possibility of consultation and study of the fundamental issues involved in Bible illustration and typography before they decide, with some assurance, on the line they should take.

It is out of such needs and considerations that a Study Conference on Bible illustration, under the auspices of the UNITED BIBLE SOCIETIES, was thought of, and is being planned for the summer of 1959 in Edinburgh.

Two seminars

As the purpose of the Conference is essentially practical, and since as much time as possible has to be allowed for the exchange of views and discussion, the attention of the Conference will be focussed on two main subjects which will be considered during four sessions, open only to the delegates and official visitors. The first theme, "The Second Commandment and Bible Illustration", which is to be introduced in the form of a Bible study by Professor H. Althaus of Erlangen, Germany, should help members of the Conference to examine anew what limits and safeguards the Bible itself places on, and what freedom it allows for, the graphic representation of its content. This is a problem over which controversy has developed in recent years amongst various sections of the Church, particularly in Germany; if the Bible Societies wish to pay more attention than in the past to the production of illustrated editions of the Scripture, they must first of all be aware of the problems involved at that level.

The second theme, which will be presented by the Rev. F. Visser, one of the secretaries of the Netherlands Bible Society, deals with "The Possibilities and Dangers of Bible Illustration for the Understanding of the Biblical Text". Certain Bible Societies have almost statutory limitations on the type of pictures they may issue in their editions. Others have greater freedom. But the very nature and purpose of their fully interdenominational service also implicitly limits the scope of their possibilities. Bible illustration can convey interpretative and confessional elements which Bible Societies are not in a position to produce. It is the field which is open to them, as well as its boundaries, that the Conference will be called to examine under that second subject on the programme.

Four lectures

The Conference, however, will not limit itself to the study of these two themes. As background material and related topics, a series of four addresses, followed by a period of questions, have also been planned. Those sessions, which will take place in the afternoons, will be open to the public.

The first, which will also precede the first morning seminar, is to deal with the "History of Bible Illustration". Professor P. G. Hamberg of Uppsala, Sweden, will be the speaker. He will be followed the next day by the Rev. James

Chisholm, lecturer on Fine Art at Edinburgh University. His subject is "Contemporary Art and the Christian Message". These two first addresses will, as it were, give to the Conference its historical and contemporary setting. The participants will be reminded of what has taken place in the past, according to what aesthetic conceptions and in what context; they will be introduced to the condition of religious art at the present time, particularly of religious book illustration, its revival, its symbolistic features in strong reaction against the previous over-emphasis on realism.

The third afternoon meeting will be devoted to the use of "Photography in the Service of Bible Illustration". A French pastor from Lyons, the Rev. P. Eberhard, editor of a Protestant illustrated magazine, will examine the different types of photographic material—archaeological, geographical, scenes of contemporary life—which may be used with the printed page of the Scriptures. Their relative merits and limitations will have to be analysed and checked, on the basis of the experiments already made in the field by various Bible Societies.

Finally, the last lecturer, Professor A. Lehmann of Halle, Germany, will explain how national artists in the churches of Asia or Africa have tried to express, in their own artistic style, the truths and stories of the Scripture; how the problem of 'indigenisation' has been dealt with, and what lessons the Bible Societies may have to draw from such experiences.

An Exhibition

All the lectures will be illustrated by slides. But more background material will be needed. An exhibition of illustrated editions of the Scriptures is therefore being organised, under the supervision of the Rev. J. Chisholm. It will first include a historical retrospect, in four sections: the Middle Ages and the beginning of the Renaissance; the Reformation; two centuries of rationalism, 1600-1800; the 19th century, with its romanticism and archaeological discoveries. Items and exhibits will of course not be exhaustive, but simply representative of the main trends.

A second division will introduce contemporary Bible illustrations in two sections; the first forty-five years of the present century, a period of transition; the post-war period with its striking new experiments in Bible illustration, which go side by side with the remarkable return to or rediscovery of the Bible in the last decade and a half, in so many sections of the Church.

Here again one is bound to be selective. However, samples will also be chosen from the field of Bible stories, Bible selections, and possibly books about the content of the Bible. Moreover, special displays will be devoted to significant contemporary Bible illustrations: Rouault, Chagall, Ulrig, Pillod and others, set side by side with the greatest of all, Rembrandt . . . . . although he never meant to produce illustrations for reproduction in the Bible!

A third division will display samples of "indigenous art" in the field, of course, of Bible illustration. Though smaller than the others, because of the limited material available, this part of the exhibition will be highly significant, particularly with respect to the missionary purpose of Bible Society work.

Finally, a fourth division will be devoted to the best entries for the general competition of Bible illustration, which has been organised this winter and for the children's art competition which has been arranged in Scotland, in the Congo, in India and in a few other areas, in recent months.

In relation to the exhibition, the Conference programme includes a public lecture on the history of Bible illustration and a tour of the material displayed, conducted by Mr. H. Renner, a German religious publisher in Berlin. Moreover, on another evening, a special guided visit of the children's art exhibition is also planned for the Conference and for teachers, particularly teachers of religion and art, with the main purpose of trying to find out what conception an uninhibited child has of the biblical events.

Who will attend

As has already been indicated, the Edinburgh Conference is primarily a Bible Society affair. Representatives of most of the European Societies are expected and the possibility of some coming from further afield is not excluded. Though some of the subjects may sound theoretical, the aim of the U.B.S. in arranging this occasion is that it should be of practical help to its member Societies.

Nevertheless, the concern for Bible illustration and interest in the themes under consideration, reach far beyond the Bible Societies. Indeed, throughout the planning and preparation of this event one has been conscious that whatever was attempted had to become an occasion for the exchange of views with representatives of other groups interested in Bible illustration, either as publishers or as users. Thus large Bible producing commercial publishing houses are being invited to participate in the deliberations; several have already expressed their interest and appointed visitors. Other bodies concerned with religious education and the use of visual aids would also be able, it was felt, to participate usefully in the Conference, and have been invited to send a fraternal delegate.

But in addition to such bodies, the general public is also to be brought into contact with the problems under discussion. That is the reason why the lectures and exhibition are to be open to the public; why, at the exhibition itself, half a dozen different types of illustration of one or two similar subjects will be brought to the attention of the visitor and his judgment sought by means of a brief questionnaire. That was one of the reasons, too, why Edinburgh and the time of its Festival was chosen for this unusual kind of event.

In the service of the cause

It is not for their own sake that Bible Societies are now concerned with the production of illustrated editions of the Scripture. Nor is it in order to compete with commercial publishers. Their only aim is the wider circulation of the Word of God. They are not primarily concerned with that public which can afford and are willing to pay for expensive editions of the Scriptures. Their activity is aimed at those who cannot afford the expensive edition or who would not get any in their own language if the Bible Society were not to provide them. Because illustration is in great demand; because illustration is in such use for all kinds of undesirable secular publications, the Bible Societies see their responsibility as being to produce books whose presentation can at least stand comparison with ordinary book production, and if possible surpass it. The Study Conference on Bible illustration in Edinburgh has to be seen in that perspective. It is nothing more and nothing less than a co-operative attempt of Societies interested in the same problems to try to help each other and to find together how they can render their service to the world more effective and more faithful.

THE ILLUSTRATED BIBLE

James Chisholm

THE PROBLEM of presenting the Bible to the modern world is one of considerable complexity. True, the majority of people can read but the fact of literacy does not in itself ensure the communication of ideas. We are living in an age in which countless people are without the comfort of an accepted faith. Many have sought refuge in some political or social movement, others, conditioned by the age, drift along without the desire or perhaps the capacity for making decisions. For many, the acquired ability to read means no more than an escape mechanism from life or the means of fulfilling day to day requirements. It may well be that in an age of vast technical means of communication, we require once more to examine the relationship between the communicator and the recipient. This is the real fundamental problem of presenting the Bible. Rooted in history, timeless in its significance, speaking to men about life on earth and in Eternity, it reaches out to men living in an age when the complex pattern of change and condition has rendered the acceptance of ideas difficult.

There are, of course, different modes of communication, and it is clear that in history men have been able to communicate ideas through other mediums than that of the written word. It is also true that the most powerful of all means of communication is the spoken word, but even this presents certain difficulties in our own time because of the development of mass media which can either be used to exploit the emotions or dull the senses. Our main concern, however, in this article is with the relationship of art forms as a means of augmenting the printed word of the Bible. The use of the artist's vision is, of course, as old as mankind. For generations, and in many areas of the world, the work of the artist was the means by which ideas were communicated. Whilst art remained an integrated part of society, then by and large the work of the artist was understood, and during the great religious periods the artist was able to communicate ideas by means of symbols and signs which belonged to the common understanding. To-day, we are no longer in the position of enjoying an integrated culture and the tendency to departmentalise the activities of mankind has meant that for many the language of artists is not understood. Modern art, as well as modern poetry and literature, bears witness to an age in transition awaiting the unifying power of faith. Further, it is certain that the new age is one which demands that we no longer think in traditional European terms but rather with the awareness of a changing world. These considerations underline the need for the Church and for those responsible for the transmission of the Word of God to consider how best can be communicated the message which they hold and the need for making that message relevant to the age. I propose, therefore, in a general way, to consider some historical factors which might help to throw light on this problem.

Origins of Christian Art

Recent scholarship has tended to modify ideas formerly held regarding the origins of Christian art forms. It is no longer possible, for example, to consider one single line of development. All the regions in which Christianity was first

preached and practised gave something to the development of Christian art and the crystallisation of Christian doctrine. The Christian Church, both eastern and western, despite the recurring opposition of some Church fathers, permitted, encouraged and finally patronised representational art. It can also be shown that whilst Christian art derived much from various contemporary art sources, it also gained from representational art carried out in Jewish synagogues. The present information based on ancient Hebrew signet-seals, floor mosaics and wall paintings in synagogue and catacomb show that the Jews were not prevented from having representational art at this and at other certain times in history. The points of importance here, however, are: (1) the early Christian Church was clearly involved in the contemporary world and for its art and book illumination took over the artistic style and ornament of that age; and (2) that from the very first, the communication of ideas was related to the modes of communication relevant to the age.

The Problems of Transmission

The fundamental problem involved in the writing of the Gospels and later in the illumination of the written word, was that of transmission. The spoken word is made permanent by the written word and the written word is augmented by the artist's hand. The artist's function was to communicate by an association of ideas and the exclusion of inessential elements the significance of the message to both the literate and the illiterate. As the Church moved into new areas, it took with it not only its faith and doctrines, its manuscripts and builders, but also its artists and craftsmen, who then, working within the local situation, created new means of transmission. Ultimately, the art of the area became integrated and the mode of communication transformed into the acceptance of Christian ideas and symbols. This can, for example, be illustrated by the Lindisfarne Gospels. The origin of the manuscript need not concern us here. What is of interest is the examination of its pages, in which can be found the clear line of the Mediterranean approach, the abstract pages of pure Celtic art and those pages which show the integration of both into a Christian art form. It was out of this movement that there emerged what we call Christian art and from which, by the general and common acceptance of faith, there was created a symbolism recognised throughout the Christian world.

The problem of our own age is that no such common symbolism exists, because the unifying factor of faith with its implications of a united culture no longer applies to the world

A full-page miniature of St. Luke from The Lindisfarne Gospels.
(By permission of The Trustees of the British Museum).

of to-day. The transmission of the Bible in our age will therefore require to take into consideration two main factors: (1) the necessity of creating out of the contemporary movements an art form which will communicate those ideas which belong to the Bible. This means that it is no longer relevant to use styles and mediums which had a common acceptance fifty or a hundred years ago; (2) the break-down of cultural values as well as the fact of our changing world demands the courage of a missionary force, which recognises that its task lies in the new world and not in the old.

Transformation—from the hand-written to the machine-printed manuscript

The problem of change is not one which is peculiar to our own age. What is peculiar to our age, however, is the rapidity of change which renders out of date ideas which were common and accepted within a man's own lifetime. One can compare to-day with conditions existing in mediaeval times. The Utrecht Psalter, for example, was written about the year 800. Shortly afterwards, it went to England and clearly became the source from which other manuscripts were derived. Two hundred years later, when the Canterbury manuscript was written, there can be clearly discerned, despite the difference in artistic approach, the same composition, the same arrangement of figures and so on. (See for example the illustration to Psalm 104 in both manuscripts.) Thus the changes that took place during the mediaeval period as far as artistic form was concerned were of a very evolutionary nature and rested upon the common acceptance of certain ideas. The real failure of the Church in the Middle Ages rested on its inability to come to terms with those changes which were inevitable in social and political evolution.

The awareness of man is implicit in the Christian concept of man, and his curiosity about the world in which he lives and his desire for change was an inevitable consequence of those values created by Christian teaching. Thus the problem which existed was not so much one of artistic standards, although it is true that Gothic art was long in decline, but rather that the authoritarian concept of the Papal Church brought about those conditions which were ultimately bound to create the necessity for reform. Part of this failure lay in the reluctance to communicate ideas which belonged to the Christian message. Gospels and other religious books became over-decorated and tended to exist

Illustration to Psalm 104 from The Utrecht Psalter (c.800). (see also illustration on next page)

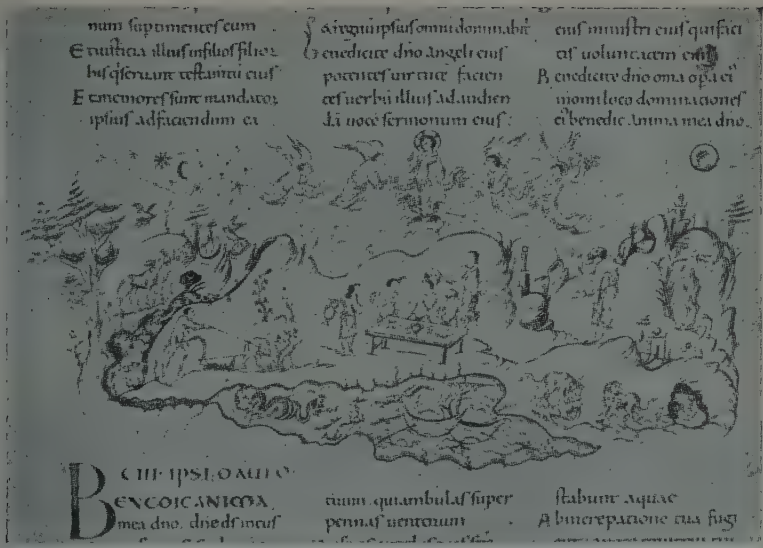


Illustration to Psalm 104 from the Canterbury Manuscript (c.1000).
(By permission of the Trustees of the British Museum)

for a limited section of society and were enjoyed more for their aesthetic value than for their religious content. Deprived of a living and vital Church and denied the living bread of the Gospel, the people tended to see in these symbols and signs, which formerly had been the means of transmission, a substitute for the reality of Christian ideas.

It is for this reason that when the Reformation came, there was a tendency to emphasise other modes of communication. It is clear that the Reformers were not against art as such. They realised the necessity of re-creating those means of communication which would make more real the Christian message in their time. The transition, therefore, from that period in which the Gospels were written by hand to the machine-printed Bible was not simply one of mechanics but the transition of one mode of communication to another. Illiteracy passed by degrees into literacy and this involved an entirely different approach to the production of books and particularly books of a religious nature. The old relationship which existed between illumination and text gradually became more distinctive. At first the change-over was gradual and the old form of illustration was for some time continued into the printed technique. Readers were still used to combining the concepts of book and illustration so that ornamented initials and wood-cuts made their appearances simultaneously with books printed from moveable types. Probably about one-third of all books printed before 1500 were thus illustrated. It is true that whilst there remained this remarkable collaboration between author and illustrator, the correspondence between text and picture was often slight and the same blocks were often used in different contexts. As time went on, however, and art itself became rooted in classicism with its mythological or religious subject matter, so also illustrations became more literary in their content and less concerned with the communication of ideas as with an attempt to create a physical likeness of what was happening.

Decline of the Literary Approach

This literary approach reaches its height in the eighteenth century and declines into the over-detailed and sentimental elaborations of the nineteenth century. In the end it is rendered useless as a means of communication because the nineteenth and the beginning of the twentieth century not only opened up new avenues of scholarship and discovery which tended to destroy the world of the Bible, which had become part of the mental processes of countless people, but also—as new visions of artistic experience began to grow—rendered its style ineffective as a means of communication. They tended to root the Bible in a past which was no longer relevant or believed. Part of the problem with which we are now faced lies in this incompatibility of ideas in an age of rapid transition. Many people whose visual experience is insufficient to allow them to appreciate the artistic ideas of our time, cling to an outmoded form of artistic expression which is psychologically no longer able to satisfy or communicate.

Illustration in the Modern Age

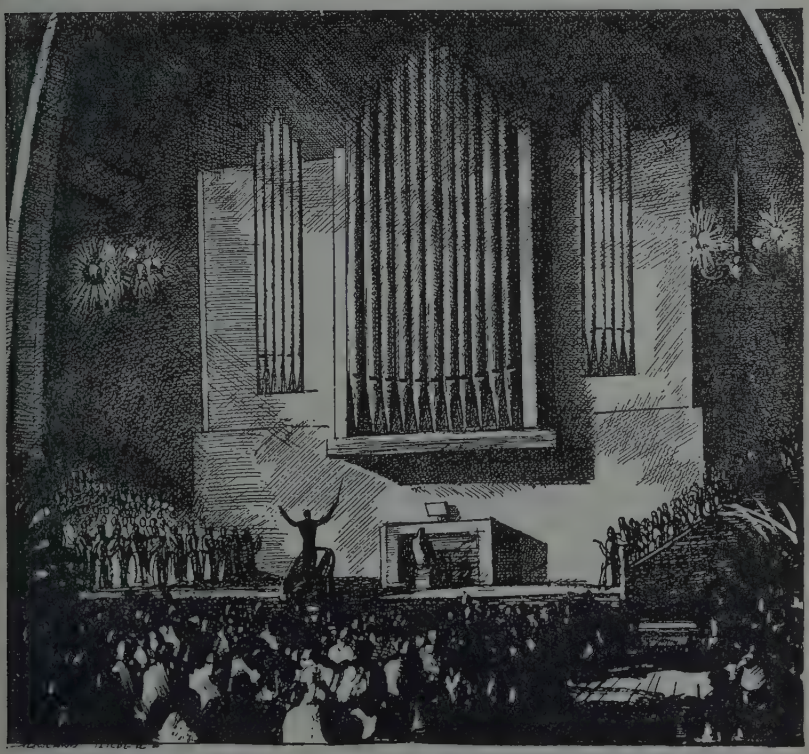
The problems of illustration in the modern world fall into three main categories. In the first place, we must recognise that we are living in a world of change accompanied by break-down of the old social and cultural categories. There is no common denominator of faith which makes the acceptance of ideas easy and which allows for any standard form of artistic approach. At the same time, we have got to be aware of transmitting the Christian faith in terms which are relevant to the age in which we live. Secondly, we must recognise that the art movement of our time is no longer one which belongs specifically to Western Europe. If it has represented the final decline of the academic tradition, it has also drawn its inspiration from the arts of the East and the awakened visions of the modern world. It is characteristic of modern art that whilst there have been trends, the great advances, experimental work and prophetic notes have belonged to striking individuals who have preferred to formulate and express their own artistic vision. Over the past twenty years, these ideas have tended to penetrate into many aspects of modern life, education, advertising, architecture, decoration and general publicity. The transmission of the Bible must therefore come to terms with this movement, unless it is going to be irrevocably bound up in the minds of the new generation with ideas of a world which no longer exists. Lastly, since there is no accepted standard art form common to one nation or indeed to one single community, the Church and those responsible for the transmission of Christian ideas will require to bridge the gulf between artists and themselves, in order that a new form of symbolism conveying the essential ideas of Christian faith can be made available.

Further Considerations

In drawing this article to a close, there are a few points which are relevant and with which we must come to terms.

It is certain that photography is, and will remain, an accepted medium of illustration. It is, of course, an exaggeration to claim that photography has replaced representational art. Each has its own contribution to make and both belong to different spheres of human activity and cannot be judged by similar standards. Little has been done in Bible production to examine the possibilities of photography as a means of conveying ideas and this must remain for the present an open question. Photographs have, however, been used extensively to convey something of the geography and historical background and it is about this that I wish to comment.

There has been vast progress in the field of biblical study and archaeology has done much to open our eyes to the conditions and environment of the early Christian period. This has been an exciting field of study and no one who has entered into it can fail to feel the living dynamic of the Christian faith. At the same time, however, we must admit that the use of photographs in most religious publications has left much to be desired. The views of countless people concerning the geographical, historical and cultural background of the Bible have been distorted by either the persistence of nineteenth century illustration techniques, or the insertion of photographs which are either beyond their means of interpretation or quite misleading. A view of ruins with the broken stumps of corinthian columns will convey nothing of the magnificence of architecture which could be seen over much of Palestine at the time of Christ. Nor will such illustrations suggest that according to the ancients, the city of Jerusalem in which Jesus moved was one of the most modern and magnificent of its time. Again, it is unlikely that the camera can take into account the view now held that the rain belt extended farther south and that consequently the land was not



SING UNTO THE LORD A NEW SONG

(By permission of the Oxford University Press)

Illustration from The Bible for To-day, edited by John Stirling.

a wilderness but much more heavily timbered and better cultivated than at any time until recent attempts to restore the soil to its former fertility. There is, in other words, a considerable need to place the historicity of the Bible in its true context. It is true that excellent books on this subject are now being produced, but they belong more correctly to historical and archaeological study. The question of such illustrations in the Bible will require to be reconsidered in the light of their purpose, effectiveness and quality.

Apart from the need to place the Bible in its true historical and geographical context, there is the problem of how to make the teaching of the Bible come alive. This must be done to a great extent by exposition, but there can be no substitute for the insightful reading of the Bible itself. In this respect, there can be little doubt about the value of the right relationship between illustration and text. Much valuable work has been done in this field and tribute should be paid to the late John Stirling, whose "Bible for Today" was a considerable work in pioneering this road. Much however requires to be done and the questions which inevitably arise are, what form should illustrations take? and who is going to do them?

Regarding the form, it should perhaps be borne in mind that there are two aspects of the Christian message which fall to the illustrator; the first is the relevance of the Christian message to the individual and the world in which he lives and the second is the spiritual power of the Christian message, which transcends all human categories of time and space.

There are further points which are worth stressing. A distinction must be drawn between religious art and religious subject matter in art. We get a great deal of the latter, but the former is the outcome of integration between art and religion, a state of affairs we have yet to create in our modern world. Nevertheless, much can be done by the sympathetic and understanding patronage of those artists who have something to say and who believe intensely in their artistic vision. This will certainly involve discussing the ideas of the Bible and getting rid of the fear which many artists have regarding religious illustration.

To meet the needs of modern illustration, there is little doubt that modern art has opened up possibilities of expression and insight which were singularly absent in the nineteenth century. The prophetic power of the expressionist movement has done much to reveal the spiritual crisis of our time and the nakedness of man as he stands in an age of anxiety and violence. Abstract and other non-figurative movements have acted as a cathartic process and revealed different modes of communication in colour and form which await this transformation through faith into a new Christian symbolism.

It is, of course, unfortunate that the dilemma which faces many in Church and other organisations concerned with the transmission of the Christian faith, is that they are so often at the mercy of people who, secure in their own faith, but out of touch with the new age and unaware that history is God's roaring loom, fail to realise that their own limited vision may be the means of blinding others to the vitality and power of the Christian faith in the modern world.

We are involved in a new missionary age and the realm of activity knows no frontiers. It is a changing world for which the Bible has its message. To meet the challenge we need the courage of our forefathers, the genius of artist, writer and preacher, and above all the Word of God.

ILLUSTRATIONS FOR "PRIMITIVE" PEOPLES

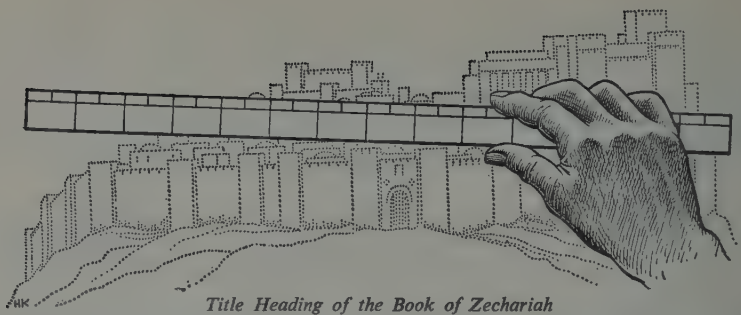
Eugene A. Nida

THE PRODUCTION of suitable Bible illustrations for Europeans who have a long tradition in religious art is no easily resolved problem, but the preparation of illustrations for newly literate peoples among the so-called "primitive" tribes of the world is in some respects even more complex. In the first instance, it is possible to choose from a large variety of styles and the selection of illustrations will depend to a considerable extent upon (1) the degree of artistic sophistication of the individuals involved, (2) their church backgrounds, (3) the types of symbolism with which they are familiar, and (4) the particular artistic tradition of the nation or community. Furthermore, in the printing of books for a European audience one is not generally concerned with such problems as the grade of paper or the costs involved, since even for the most luxurious types of editions there are usually plenty of people who are interested in obtaining well illustrated books, particularly those with significant religious themes.

On the mission field, however, one encounters quite different problems. In the first place, many times the people do not know how to "read" pictures. For those of us who grow up from earliest childhood seeing all kinds of pictures and attempting to interpret the very simplest of colour books, it may seem incredible that many adults in primitive societies simply cannot look at a picture and understand its contents without a good deal of practice and preparation. I have had the personal experience of showing photographs to so-called "natives" who could not even recognize the pictures of their own friends. It was only after the details of the pictures were clearly explained and repeatedly pointed out that at last these people could "read" the picture. It was a revelation to them that something which they had always seen in a three-dimensional plane could be reduced to two dimension and still be recognizable. It is this fundamental problem of reading pictures which presents so many difficulties as one undertakes to prepare a series of illustrations for incorporation into the Scriptures.

Special difficulties

In preparing a series of suitable Bible illustrations, one is not only confronted with the inability of some new literates to "read" pictures, but there are other even more complex problems since the ability to perceive the content of a picture can be gradually overcome by the introduction of simple series of line illustrations reflecting well-known objects. The difficulties for the Bible illustrator involve factors which are of a more cultural nature. For example, it is almost impossible to employ illustrations with highly symbolic content. For us a dove in a picture will suggest the Holy Spirit, but to most primitive peoples the dove is merely another bird, and its presence may seem strange and out of place. Wings mean for us an angel, but not for those utterly unacquainted with



Title Heading of the Book of Zechariah

the Christian tradition. Halos are, of course, utterly meaningless to most primitive peoples, and a lamb as a symbol for sacrificial atonement is something which comes at a relatively advanced stage in a people's "Christianization". So often a European artist can suggest a great deal by such simple symbols as thorns, a hammer and some nails, but these symbolic objects in isolation are incomprehensible.

Another difficulty faced by any illustrator in trying to prepare pictures for inclusion in the Bible is the fact that one cannot suggest the presence of an object merely by picturing a part of it. For example, one very lovely illustration of a picture of the good Samaritan failed to have any meaning for some Indians in Latin America, for though the good Samaritan and the man who had been beaten up by the robbers were clearly pictured, only the head of the donkey was shown in the illustration. The Indians in this case simply laughed at the picture, for they had never seen the head of a donkey without seeing more of him. Just to have the head stuck into the picture seemed silly, if not meaningless. Similarly, artists have very frequently found it useful to portray the presence of Jesus merely by showing His hands or the folds of His robe, but this technique, though highly acceptable to a more sophisticated audience, is often completely unintelligible to those who are not accustomed to this specialised technique of representation.

As an example of the two difficulties mentioned above, we may mention, for instance, the two highly suggestive illustrations shown on this and the following page, taken from the BFBS Jubilee Bible (which of course was not intended as a Bible for new literates!). It would be very difficult (to say the least) for some primitive peoples to be able to grasp the meaning of these pictures at all adequately.

A third difficulty encountered in so many traditional illustrations is the fact that the background is so very elaborate that not infrequently new literates simply "lose their way" in the illustration. Their attention is not focussed upon the central figure but becomes distracted in the welter of detail which, rather than adding to the effectiveness of the picture, simply detracts from its meaning.

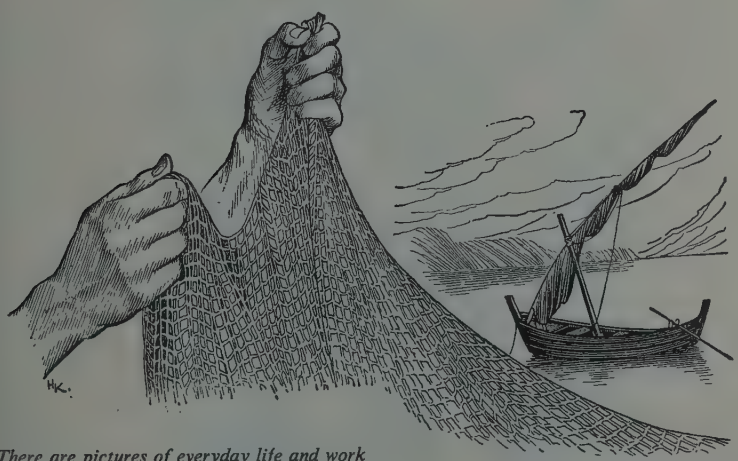
A still further difficulty is to be found in the matter of artistic media. Some persons have urged, for example, the use of photographs as being perhaps the more realisatic way in which biblical scenes might be portrayed. However, it

is generally the experience of those who deal with newly literate peoples that photographs are even more difficult to "read" than are simple line drawings. The varying shades which occur in photographs are confusing to the viewer; and though they may appeal to us because of their greater realism, they are not so readily interpreted by those who are unaccustomed to seeing them. This same type of principle applies to steel engravings and etchings which may employ fine lines or dots for delicate distinctions in shading. Not only are such techniques likely to be confusing, because they add so much detail, but people unaccustomed to these methods frequently become absorbed in trying to understand the individual assortment of lines rather than in interpreting the overall "content" of the picture. A further complication in the use of fine lines is the type of paper on which so-called "literacy Gospels" are often published. Where good paper is available and expert printers can guarantee an even impression, the use of illustrations employing fine lines and delicate shading (as in the third picture from the BFBS Jubilee Bible, shown on page 68) is not such a problem. However, where printing facilities are not the best and paper is inferior, such illustrations come out quite unsatisfactorily. In general, it has been the experience of those preparing illustrations for new literates that well-defined strong lines seem to be the most useful in assisting people to "read" pictures.

The purpose of Bible illustrations

There are fundamentally three basic purposes for having Bible illustrations: (1) decoration, (2) the creation of reader interest, and (3) education of the reader as to biblical backgrounds. Of course, this does not imply that these three purposes are mutually exclusive or antagonistic. They can be and should be fully complementary. However, there are times when these purposes are not fully co-ordinated.

The decorative purpose in Bible illustration can be well illustrated by the mediaeval practice of letter illumination. Such beautiful pages as were produced by mediaeval artists are delightful to see. They are not, however, particularly



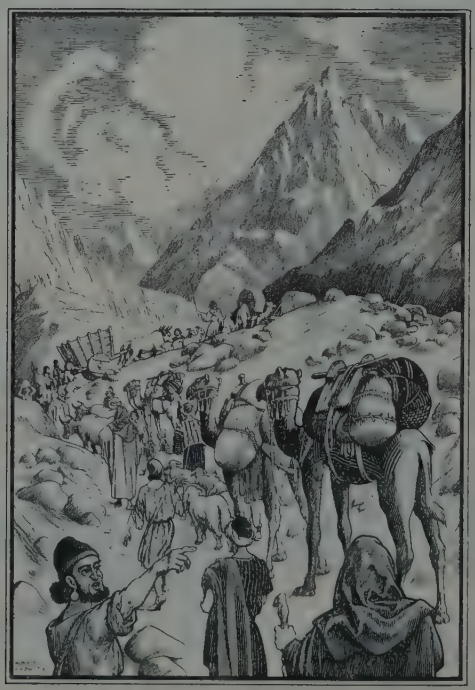
There are pictures of everyday life and work
St. Luke 5, 4

instructive nor do they create special interest on the part of the reader. Their purpose is to attract attention to the beauty of the book rather than to the significance of its contents. A contemporary equivalent of such decorative illumination might be the kind of dust jacket which is provided for many books.

In addition to being decorative in the proper sense, illustrations should also create some reader interest in the contents, for there is nothing better than appropriate pictures for stimulating a keen desire to investigate the "story". Such illustrations are likely to be full-page ones, e.g. a storm at sea, the tenants driving the heir out of the vineyard, Paul and Silas singing in the prison at night, or Jesus calling Lazarus forth from the tomb. These pictures help to tell the story, and, in doing so, they create interest in the written account.

The third purpose of illustration is, of course, related to the instructive element, for as they portray biblical backgrounds, they are directly and indirectly a commentary on Bible life and times. In such illustrations one can see donkeys, millstones, towers in a vineyard, wine presses, fig trees, loaves of bread, phylacteries, fishing nets, scribes, ancient market places, forums or seats of customs. Such pictures help one to understand something of the background out of which the Bible has come and through which it speaks to people with greater effectiveness.

These instructive illustrations are frequently not full-page, but consist of vignettes which may be artistically arranged on the page near the text to which



they refer. These smaller pictures help the reader to understand what is being talked about, as well as create a certain amount of interest in finding on the page some reference to the object being depicted.

Problems of cultural background

The average European and a primitive person in Africa exhibit vast differences in artistic appreciation. They are not likely to appreciate the same kinds of art style. Moreover, there are also differences between different so-called primitive peoples, and one must take these differences into consideration in the preparation of any series of illustrations. Africans of the Congo do not employ the same artistic styles as do those of Ethiopia. People in some of the primitive tribes of Burma have quite a different artistic "sense" from the more sophisticated peoples of Indonesia, who have been more subjected to Hindu influence. In a similar way the Indians of Mexico contrast with the Indians of Amazonia in matters of artistic response. Theoretically, therefore, it would be best if Bible illustrations could be prepared by local artists for all major "art areas" of the world. But this is not practicable, at least for the present. However, as a means of dealing with the problem of cultural and aesthetic differences, the American Bible Society has prepared a series of over 200 illustrations for the New Testament, even though less than half could ever be used in a single publication. Nevertheless, such a number of available pictures makes it possible for translators to select for the people of a particular area those pictures which in subject matter and theme are the most culturally relevant and useful.

They have already been used in about a dozen different publications and, for the most part, the reception has been enthusiastic. The strong lines have made it possible to use these illustrations in books printed by letterpress, as well as by

lithoprint. It should be indicated, however, that in this series, there is no representation of Jesus Christ (this is contrary to the Society's tradition). This failure to represent Jesus Christ does mean, of course, that many of the most significant scenes in the Gospels cannot be portrayed. Nevertheless, there have been a number of scenes, especially those depicting the parables, which seem to have been effectively represented.

One of the problems in this series of illustrations has been the fact that despite every attempt to keep the series very simple, some people have complained of the complexity of the backgrounds and the lack of a well-defined centre of attention. Another difficulty is the fact that even with these simple line-illustrations some people find it difficult to recognize readily the figures involved. For this reason, the American Bible Society has already commissioned the artist who did the original line-drawings to produce at least thirty full-page, full-colour illustrations, using essentially the same composition, but producing pictures which can be reproduced in large quantities and inserted in various publications with the titles to be printed at the bottom of the facing pages. This would make possible the use of such illustrations at a minimum of cost in a number of different publications in different languages.* The development of full-colour illustrations reflects the fact that they are much more readily understood by new literates, for the colour more closely approximates normal visual experience.

* The illustrations which have been prepared by the American Bible Society are available for any Bible Society to use in any way that they see fit without acknowledgment, provided the material in which the illustrations are used consists of biblical text. Such publications need not consist of entire books of the Bible. In order to conserve something of their distinctiveness for the purpose for which they were developed, it has seemed necessary to restrict the use of these illustrations to biblical materials rather than make them available for all kinds of supplementary Christian literature.

There is a further problem, however, involved in cultural background, namely, the extent to which illustrations should attempt to reflect the details of biblical life and times. During the Middle Ages and the Renaissance, it was the normal practice for biblical scenes to be peopled with typical Europeans of the country in which the artist lived. Within the last hundred years or so, the tendency has been to be more "realistic" in the detail of human features and cultural objects so as to reproduce such features with the setting of the Eastern Mediterranean as reconstructed by archeology. However, there is something to be said for the development of illustrations which will seem as "indigenous as possible", and hence (as will be noted later) some Bible illustrations have attempted to depict biblical characters as being identical with those within a particular tribe or cultural area remote from the ancient world.

(2) The illustrations in the Mende Gospel of Mark are, in many ways, very excellent. They are simple in form, with very little background to confuse or distract the reader's attention. The lines are heavy and definite and the individuals seem very much alive. One of the strange and unexpected reactions of the Mende people, however, was a rather general lack of appreciation of such illustrations. Some of the people in the Mende region had become familiar with the patterns of life in the Middle East and they felt that any attempt to portray characters of the Middle East as being Africans was a kind of paternalism. As a result, this Gospel has not proved to be as useful among the Mende people as was first anticipated. On the other hand, in other areas of Africa where these illustrations have been seen, the people have been rather enthusiastic about the possibility of similar types of illustrations in their own Gospels. This whole problem of cultural acceptance of such adaptations needs to be carefully studied, for, undoubtedly, much of the reaction of the people will be dependent upon certain key leaders and the extent of cultural insecurity, which may prompt people to reject something which seems to be "talking down to them".

Still a further problem of cultural adaptation is to be found in the types of artistic techniques employed. For example, a western artist and an oriental artist may be given the task of depicting a scene with proper ancient background. Nevertheless, the particular way in which the figures will be drawn, the artistic motifs, and the details of background almost inevitably reflect the characteristics traditionally associated with the backgrounds of the artists involved. For example, even if a Chinese artist tries to make all the persons in a picture look like Arabs of the Middle East, they will almost inevitably have an oriental cast. The very same thing is true when a western artist attempts to portray a similar scene, for the characters exhibit a western mould.

At the present time, the American Bible Society is experimenting with the possibility of having some of the parables of Jesus illustrated by a Chinese artist with typically Chinese backgrounds. This will be an attempt to communicate

as effectively as possible within the cultural framework of oriental life. How successful such an experiment will be remains to be determined, but there seems to be, especially among the more self-conscious cultures, a desire to be thoroughly "indigenous" in artistic forms of expression.

It would be a mistake to imply, on the basis of our present knowledge of the use of illustrations by new literates, that we could immediately say what type of illustration would always be the most acceptable. We are only beginning to learn something about the reaction of people to illustrations, and only now can we be in a position to benefit from some of the basic research which has been done in anthropology, art and psychology. However, there are certain features of Bible illustrations which are important for so-called "primitive peoples". First, the symbolism must be obvious. This means that if we try to impose an unknown symbolism, we will only clutter the picture with meaningless detail. If we are to use symbolic forms, they should have ready significance to the reader. Secondly, objects depicted in such illustrations should be as realistic in form as possible. This does not imply that such art must be strictly "photographic" or that in being completely realistic we are therefore precluding good art. What we do mean, however, is that whatever is depicted should seem real to the reader rather than fanciful or "other worldly" in form. Third, the illustration should be as uncluttered as possible, in the sense that irrelevant details of the background can best be dispensed with in order that the central focus of the picture may stand out in greater clarity, and thus have more immediate and relevant meaning for the reader.

The illustrations on pp. 66, 67 and 68 are from the B.F.B.S. Jubilee Bible ; on pp. 69, 71 and 72 from the A.B.S. series; and on page 70 from the B.F.B.S. Gospel of Mark in Mende.

The Contribution of John Stirling through the B.F.B.S. Jubilee Bible

MR. JOHN STIRLING, who was on the staff of the British and Foreign Bible Society from 1943 to 1955, died last Christmas Eve. He had already edited (1941) "The Bible for To-day", published with illustrations by Rowland Hilder and he brought his special interest in and gift for Scripture illustration to Bible Society work. During his service with the Bible Society he edited several editions of the Gospels in magazine format with illustrations and also edited Gospels designed for the use of new literates in several languages. His greatest and most enduring work, however, was undoubtedly the B.F.B.S. Jubilee Bible, with illustrations by the late Horace Knowles, and we are glad to publish below a tribute to that work by James Strachan who, through brief contacts with John Stirling and as author of "Early Bible Illustrations",* is able to appreciate the extent of John Stirling's contribution to Bible illustration.

* * *

The *Jubilee Bible* brought out by the British and Foreign Bible Society in 1954 has already acquired a reputation for the excellence of the illustrations which accompany the text. The two men mainly responsible for this part of the work have since died: in 1954 Horace Knowles, the artist, and in December, 1958, John Stirling, the Society's librarian who planned this edition of the Bible and worked out the scheme of illustrations for it.

When, during the second half of the fifteenth century, the Bible was first printed in the languages of modern Europe, pictures were a very useful adjunct. Few people could read even their own language with ease, and the first illustrations designed to help the illiterate or semi-literate student naturally took the form of straightforward pictorial representations of events. As education spread, readers became more numerous and a greater value was put upon the text. At the same time, the art of the simple woodcut developed into wood and metal engraving and the story-telling element in Bible illustration began to give place to scenic fantasies in grander and more sophisticated style.

Coming to our own time we find a school of thought that looks upon the pictorial representation of the characters in the Bible story as open to serious objection. To quote from *The Sunderland Syllabus of Religious Education*, "It may be doubted whether the following of the incidents (of a Bible story) in the imagination is really helped by a pictorial representation of the characters of the story. To show a picture after the image has been formed in the child's mind may destroy a beautiful image, and an absolutely real one to the child".

John Stirling belonged to this school of thought. He appreciated the mediaeval manuscript decorations and the fifteenth and sixteenth century Bible illustrations as appropriate to the circumstances of their times; but for the twentieth century he demanded illustrations suggestive rather of the background of the Bible stories or of their emotional content. For the *Jubilee Bible* he

* Published by Cambridge University Press 18/6

adopted a sort of "second commandment" not against "any likeness of any thing" but against the likeness of any character or personality directly concerned with the matter in hand. On the positive side he held that illustration of the Bible should reflect "majesty and mystery".

In Horace Knowles he found an artist highly skilled and clear in perception, with a mind readily adaptable to these ideas, and the *Jubilee Bible* was the crowning masterpiece of their lives. It now stands as a monument to the insight and industry of two devoted men.

JAMES STRACHAN

RECENT EXPERIENCE IN BIBLE ILLUSTRATION

I. IN GERMANY

1. The Stuttgart Bible Society—Martin Diehl

The problem of Bible illustration is as old as the Bible itself. And even though in the past there have been excellent examples of Bible illustration, to-day there is nowhere in the world that a really happy solution has been found.

For some decades pictorial art has been in a state of transition; one has the feeling that as one trend replaces another, each takes an extreme form and that there is no common meeting point. Extremes are just as good in art as experiments. But the Bible has its own laws and it is not possible to illustrate it with pictures which are experimental.

This would be a contradiction in terms. For the Bible is a book which should and will accompany its owner for years and decades; it is a book which is often bequeathed, as a family possession, from one generation to another. It is an authentic book, uninfluenced by changing times and opinions.

This is where the central problem lies. A Bible requires essentially illustration which is and will remain as authentic as the text. Our art to-day—in spite of many commendable productions—is not yet, or is no longer, in a position to be generally authentic. One can find suitable pictures for Bibles for children; one can also produce illustrated Bibles for a small circle of people who are connoisseurs of art and can find artists for this kind of edition. But is it possible to-day to find the artist who will illustrate the Bible according to its contents, namely, as the true book of the people? Illustrated Bible productions of recent years do not allow of a confident affirmative in reply to this question.

The Stuttgart Bible Society in earlier days produced a Bible illustrated by *Schnorr von Carolsfeld*. In his time, this artist succeeded in creating pictures which served equally in the family Bible of the home and as a picture book for children. Even to-day these pictures still enjoy wide popularity. In spite of this, the demand for new pictures is becoming more and more urgent. In Stuttgart we are trying to proceed along two lines. An experiment has been made quite recently in the publication of a Gospel of John with illustrations taken from the works of Rembrandt. This Gospel has been deliberately produced as a trial edition which, if successful, can be followed by a whole Bible with Rembrandt pictures. Alongside this, the Stuttgart Society has been trying to find a modern

artist who is yet not so modern that his pictures can only appeal to a small circle of intellectuals. The Society believes it has found such an artist in the person of Gottfried von Stockhausen. *Von Stockhausen* is known in Germany and beyond the borders of Germany above all as the creator of stained-glass windows. He is, for example, responsible for the new stained-glass windows of the famous Minster in Ulm. It is planned to publish a New Testament illustrated with pictures by this artist.

Nevertheless, the future task of the Bible Societies in this field of Bible illustration will remain that of seeking the solution which can be regarded as valid for many decades ahead and for all kinds of people.

Two illustrations by Gottfried Von Stockhausen

2. The Altenburg Bible Society—Herbert Renner

IF ONE wishes to assess the contribution of the Altenburg Bible Society to Bible illustration, one must remember that after 1945 the essential task of this Society was to produce material for religious education. The Society's contribution to Bible illustration must in this case, therefore, be seen primarily as educational. For this reason the first production to be dealt with here is the "Christenlehre" (Christian teaching). "Christenlehre" first appeared without illustrations. However, it became evident quite early on that it was necessary to put into the hands of young people a book which illustrates the biblical text

and also the sections on Church history, etc., that is to say offering not artistic ornamentation but an "illumination" of the text. On this basis, countless attempts have been made to produce illustrations which stand up to artistic requirements but at the same time possess the colourfulness and vitality which are essential for the young reader. The Altenburg Bible Society from the outset rejected illustrations which required some kind of explanation. The pictures included in "Christenlehre" are by *Ursala Kükenthal* and are executed predominantly in black and white. This makes it possible to insert them in the text, which is of great importance in educational books. Alongside them, however, a number of coloured pictures have been produced. The success of this book, of which more than half a million copies have been distributed, has shown that the presentation of the contents, but above all the illustrations, have responded to what the young reader is looking for.

Having in mind that "Christenlehre", as the book used in Christian education, does not satisfy all needs, the Altenburg Bible Society decided to bring out a further book for the young reader, namely "The Bible stories told for children". This book was published earlier by the Wichern Verlag, though at that time without pictures. The writer is the well-known Hamburg pastor, Karl Witte. Later an edition appeared with illustrations by *Willi Harwerth*. This edition was undertaken in Altenburg, but with an entirely new presentation. A format suitable for children was chosen (wide format), with text in three columns, and the pictures by Harwerth were printed within the text. Nothing need be said about the artistic merits of the Harwerth pictures. He is generally known as the great pupil of *Rudolf Koch*. This showed, however, that book illustrators with such a definite style of their own are often unable to produce what is suitable for children. His woodcuts are generally characterised as somewhat too monotone. For this reason the book of Witte, with illustrations by Harwerth, did not meet with the same success as "Christenlehre". Attendance cards for children's services were produced by Ursula Kükenthal, who became known through her work on "Christenlehre", and a special edition of these, with text in Swahili, was sent to East Africa. These pictures were well received by young children because of their descriptive character.

The Altenburg Bible Society took a decisive step in the use of illustrations in the production of the Gospel, in taking over the production of the illustrated magazine Gospels first produced by the American Bible Society. Much has already been written in many languages about the significance of these editions, and nothing further need be said here. These editions were first produced in letterpress. But it was soon clear that this kind of reproduction was not suitable for the purpose. Thus when the Lutheran Publishing House also began printing large editions of these magazine Gospels for West Germany, the more suitable technique of half-tone reproduction by photogravure was used, both by the LPH and by the Altenburg Society. In this way, an edition of the New Testament, including all eight volumes, will now also be produced by Altenburg, as has already been done by the Lutheran Publishing House. What success this edition will have, as far as the Altenburg Society's distribution is concerned, cannot at present be foreseen. It can nevertheless be expected that it will meet with similar approval to that given it in West Germany.

The quality of several of these photographs led the Altenburg Society to the idea of enlarging some of them as full-page illustrations for their large size New Testament printed in the Peter-Jessen type (a modern bastard type) and later

also for the whole Bible. The Society considered it entirely legitimate to illustrate a hand-set edition such as the Peter-Jessen New Testament and Bible (technically an out-of-date method for Bible editions, but typographically an outstanding edition) with the very modern type of frameless full-page photographic illustrations. Artistic photography deserves a status no lower than that of other graphic arts.

The enlargements are also to appear separately in one volume. Such a volume would be specially suitable as a gift. The text included will be only explanatory notes on the pictures.

However, the direction of the Altenburg Society is also prepared to produce editions which belong only to the more restricted field of Bible illustration. For this reason, very careful attention is being given to artists of the younger generation. The Society is therefore on the look out for artists who are able to express themselves validly from the artistic point of view, while making use of present-day materials and techniques, and in a way which convinces one that for them Bible illustration is not only something providing them with a theme for artistic expression, but is a commission. Since the possibilities of experimenting hardly exist for the Altenburg Society, all artists whose style is currently called abstract are excluded, without in so doing passing a judgment. But, the Altenburg Society must definitely take into consideration the area in which its productions will be distributed, where people are no longer immediately able to understand unrealistic artistic presentation. In the search for artists who were in a position to illustrate the Altenburg editions in the way indicated, the Society met *Gerd Wilk* who was first discovered through his illustrations in the Berlin Church weekly and in a small volume entitled "Along the paths of the Bible", published by the *Christian Publishers*. The artist generally makes use, in a very personal but convincing way, of only two colours, namely black and olive green, and in this way achieves an extraordinary clarity. His form of expression is not realistic in a photographic sense, but can also not be said to be abstract. The artist, along with his family, is active in church life and thus also brings from that all the prerequisites for entering into such work. He is being commissioned by Altenburg to illustrate a volume of Bible stories from the Old and New Testaments. In addition a separate edition of Luke, for a particular purpose, will be illustrated by him. If this experiment which Altenburg is undertaking in relation to Gerd Wilk should result in him developing into a Bible illustrator of a high standard, it is not inconceivable that some time, as soon as the revision of the whole Bible is concluded and new editions have to be published, a complete Bible may be illustrated by him.

Finally, mention may be made of one more plan which also is only partially connected with Bible illustration, but which nevertheless is of special importance. Some years ago we met a young Christian from Tanganyika who had studied the history of art and painting in London and had produced a large number of pictures with biblical themes, which met with extraordinary acclaim at an exhibition in London. The person concerned was *Sam Ntiro*, who is now a teacher of art in his own country. It is intended to bring out a volume containing a number of Sam Ntiro's biblical pictures, with a biography of the artist and an introduction on the nature of religious art among primitive peoples, written by Professor Arno Lehmann. This experiment will be especially important for Bible illustration, since the Bible Societies have to be more and more concerned for providing editions for the mission field and cannot much longer continue having such editions illustrated by western artists.

3. The Berlin Bible Society—Johannes Adler

THE GERMAN Bible reader at the end of the 19th and beginning of the 20th centuries saw in the pictures of artists *Julius Schnorr von Carolsfeld* and *Gustav Doré* the "classical" form of Bible illustration. Published as they were in thick luxury volumes, these were the leading editions in the field of illustrated Scriptures, the only rival being the so-called "Golden Classic Bible" which utilised biblical pictures drawn from the great wealth of several centuries of European culture. Through their illustrations, these editions of the Holy Scripture left their mark on religious artistic expression for a number of generations.

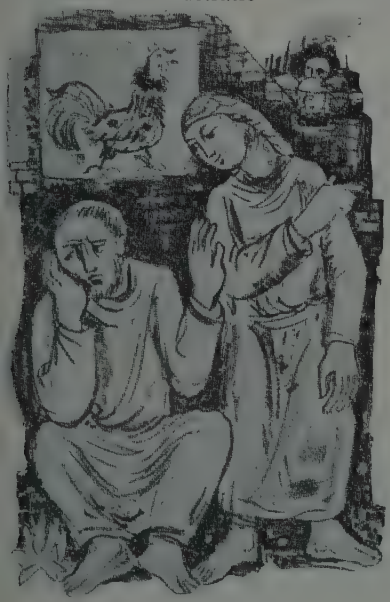
After the first World War there followed the Bible with illustrations by *Rudolf Schäfer*, and later the collection of biblical stories by Jörg Erb, with drawings by *Paula Jordan*; two editions have been published, of which the second in particular is widely distributed to-day. In a critical evaluation of these illustrations, which have proved their worth through long use, the question always arises whether an artist is really able to produce pictures on a biblical theme not only in small sets (of 5-10) but also in bigger series (30, 50 or perhaps even 100 pictures), without a decline in the standard of his work becoming evident due to the routine of production.

The Berlin Bible Society learned the essence of this problem through its own experience in publishing, before the Second World War, biblical illustrations by *Hans Lietzmann*. (These were produced partly in the form of large wall pictures for church teaching, partly as postcards or illustrations in an edition of the New Testament.) These pictures were not reprinted after 1945, not only because most of the originals were lost, but out of concern on account of the stereotyped character of many of these illustrations. People were looking around for new ways of expression and for new artists, for every age must testify to the events portrayed in the Bible through its own art. It was thus that *Wilhelm Gross*, in his capacity both as a sculptor and as master of the art of woodcuts, received the commission to illustrate part of the Book of Isaiah. As a result of becoming deeply immersed in the writing of the Prophets (since the time of the Nazis Gross has been pastor of his small village church), he has produced ten woodcuts which express God's judgment and grace in history. Despite all the sternness and originality of the artist, these pictures met with widespread understanding, even among those church-goers who had a very sceptical attitude towards "modern" art. After this encouraging beginning followed the group of pictures entitled "Ecce Homo" (ten coloured lithographs of the Passion Story in the Gospels) by the young artist *Peter Kleinschmidt*, who unfortunately died suddenly a few years ago. On the faces of the enemies and friends of Jesus, as he portrayed them, the events of the Passion were again mirrored; and the picture of the suffering Christ, portrayed as "The man of sorrows", concluded the series. This itself makes clear that the artist was representing not some kind of psychologised human suffering, but the deepest humiliation of the Son of God, through the depths of which man was again restored to his former state of dignity. It would, of course, have been better (with pictures 31 x 31 cm. in dimension) to produce the text and pictures separately, that is to say, to publish the series not in the form of a book, but in a folder with loose pages. The pen-and-ink drawings of *Kleinschmidt*, which are used in Johan Peter Hebel's "Biblical Stories", which appeared in two volumes with a tastefully designed cover, are reminiscent of Rembrandt.

Joseph Hegenbarth, otherwise known as an illustrator in the field of belles-lettres, also produced some brush drawings for the Gospel of Mark, and in so doing took up again a work which he had started earlier (the Teplitzer Bible). In his drawings he makes a point of including people of our day in the events of the life and suffering of Jesus, and attempts to unmask and shake all that is false and self-confident in man. The woodcuts of *Hans Orlowski* for the 104th Psalm join in the praise of creation and its Creator, and the aim is to lead the reader to consider the origin and nature of the world.

These illustrated volumes have been reviewed at length, from the point of view of their artistic significance, in some of the best newspapers in Germany and also abroad. Articles in the church press as well as Bible exhibitions have given an opportunity of bringing them to the attention of those beyond the circles of experts, that is, the ordinary church member. The result of all this effort has not been very encouraging, however. There are only a few purchasers ; they come from the circles of intellectuals with literary interests, who are generally well on in years (in so far as these are open to appreciate modern art), or from a small circle of young people who seriously examine everything which is modern and stand in opposition, either consciously or unconsciously, to the artistic ideals of the preceding generation. Much talk but few sales, is the bookseller's opinion of these various efforts, though this of course does not exclude the fact that many an individual has been confronted with the Gospel in a new and exciting way, not least the artist himself.

After a long interval, the Berlin Bible Society now has in preparation a series of illustrations for the Book of Jeremiah by the Leipzig artist *Elisabeth Voigt* (a pupil of Käthe Kollwitz). With this, as far as outward presentation is concerned, the lack felt in connection with the volume "Ecce Homo" will have been met—the illustrations will be contained as separate pages in a folder.



Hugo Von Stockhausen

Gerd Wilk

For the illustrations of our forthcoming "study Bible" we have not felt it wise to attempt to commission an artist. Instead, twenty-four photos of sculptures by *Otto Münch*, from the Catechism Door of the Grossmünster in Zürich, have been chosen. These have already proved to be easily understood when they were shown in travelling Bible exhibitions and so on. In addition, we are including ten coloured reproductions from biblical paintings of about the year 1,000 (from the monastery of Reichenau).

A new translation of the Gospel of Luke has been printed, with modern photos from the international exhibition entitled "The Family of Man". Through these photos an attempt is made to cover the scope of the text being illustrated and, at the same time, to relate it to the life of to-day.

Our Society is still truly concerned to seek out artists of the younger generation who seem to be fitted for Bible illustration, both with regard to their knowledge and their spiritual attitude. It has become clear however, that leading artists are, consciously or unconsciously, secular—even atheistic, while the so-called Christian artists do not, unfortunately, seem to get beyond a certain mediocrity in the execution of their work. Ability is grace, faith is grace, and neither can be brought about by human effort. Only God is able to supply it. However, should such an artist be found, he would have to be freed for several years from all so-called "bread-and-butter-work". Then he could concentrate on the one thing that is needed and produce twenty, perhaps even thirty pictures, for an illustrated edition of the Bible. In such an undertaking, much will depend on calm and friendly discussion between the one who commissions the work and the one who carries it out, so that the one can help the other to apprehend the biblical truth and to give it outward expression in pictorial form.

II. Bible Society experience in other parts of the world

A NUMBER of other Bible Societies known to be producing or contemplating the production of illustrated Scriptures were asked to comment briefly on their experience and plans in this field. More than one indicated that with the increasing emphasis to-day on the visual approach in many realms, their Societies felt a growing need for illustrated Scriptures, particularly editions intended for those outside of or estranged from the Church.

The following notes give in a shortened form the most significant comments and information received on this subject.

England

The *British and Foreign Bible Society's* most ambitious venture with regard to the illustration of the Bible has been its Jubilee Bible, edited by John Stirling, with some five hundred line drawings by Horace Knowles, freely interspersed in the text. Almost one million copies have been sold since its publication in July, 1954, and the printing of three more editions, each of one hundred thousand copies, is planned for 1959. Over 60% of the sales, it is estimated, have been to schools, and there are now approximately twelve County Education Authorities which provide every scholar entering upon Secondary School education with a copy of this Bible, which becomes the scholar's property upon leaving school.

Other experiments have been the English magazine Gospels, also edited by John Stirling. In 1958, the first magazine Gospel for Africa was produced, with an edition of 50,000 copies of the Kongo-Fioti St. Luke, using the American Bible Society's photogravures. A Polish New Testament and Psalms with seven coloured plates is now printing.

A good deal of research has been made in recent months into illustrations for the mission field, particularly regarding pictures suitable for use on jackets for Bibles and for covers for New Testaments and Gospels. This research is now being concentrated in two main directions: first, an attempt to find designs which would link up in some way with local culture and artistry and which might be incorporated into the lay-out of attractive dust jackets for Bibles; secondly, to design Gospel covers which will have a visual appeal and attract those without a knowledge of Christianity. There are many who maintain that the use of the Gospel title 'St. Luke', 'St. Mark', etc., is baffling to those without some knowledge of who the Apostles were.

John Stirling maintained that our aim should be to present illustrations which had drama, majesty or mystery. It is hoped to experiment with Gospel Portions which have this visual appeal and which will create in the Church overseas enthusiasm to circulate, and a readiness, among the non-Christians, to read.

Holland

The *Netherlands Bible Society's* activity in the field of illustration has so far been limited mainly to the production of illustrated magazine Gospels (Mark, Luke and Acts), a New Testament with photographs of Palestine, an edition of selected Bible readings ("Uit het Boek der Boeken") for family and school use, also illustrated with photographs of Palestine and with two maps, and an edition entitled " Suffering and Glory", giving chapters 11-21 of John, with photographs of mediaeval wood sculpture.

This drawing of a peacock is one of the series by Mart Kempers, the illustrator of the Bible edition now being prepared by the Netherlands Bible Society. This picture will be placed opposite the pericope heading "Solomon's Wealth and Splendour", illustrating I Kings 14-29. It is used to explain verse 22, but is also intended as a symbolic representation of Solomon's attitude towards life.

This Society is, however, now working on the preparation of an illustrated Bible, which is deliberately aimed not at the wider public, but at those who have a love and appreciation of modern art. The aim of the edition is to give: a geographical and archaeological explanation of the text; a symbolic picture or drawing illustrating its characteristic feature; help to the reader in understanding the underlying meaning of the Bible—not merely illustrations of the narrative; illustrations of artistic value which match the standard of the typography and serve as a dignified adornment of the text.

The artist who has been commissioned for this work, writes the Rev. F. Visser, has a modern style, yet his work is comprehensible and meets with much appreciation from the younger generation and from people familiar with modern art. To them it is often surprising to see that this modern style proves so suitable for illustrating the Bible. The N.B.S. anticipates the possibility of being charged with attempting something rather in advance of general taste, but sees this as an opportunity to counter the reproach often heard that the Bible Society is old-fashioned and pays no attention to modern man.

The edition is to include some 250 drawings, plus some aids to Bible reading such as maps, an index, a Bible reading plan, summaries of the contents of the books and historical notes. It is hoped to have the edition on sale during the course of 1961.

Switzerland

In the French-speaking part of Switzerland the most recent illustrated or "decorated" Bible is the "Bible Robert", named after the artist Philip Robert, who provided the "decorations". This edition, produced in 1930, is now regarded as somewhat out-of-date from the aesthetic point of view, and at a recent conference of the Protestant Churches in French-speaking Switzerland it was decided to proceed with the preparation of a new marriage Bible, which would eventually replace the "Bible Robert".

The commission set up to prepare the edition is under the chairmanship of Pastor H. Henriod, chairman of the Swiss Bible Society. Believing that it would be presumptuous to enter the field of Bible illustration, in which artists of such renown as Rembrandt and Doré have excelled, and in addition being conscious of the insoluble problems involved in representing the Biblical personalities, the promoters of this new edition in Switzerland have preferred to confine themselves to decoration.

A competition for this new marriage Bible is being organised, twelve artists having been invited to participate. Two stages are envisaged: first, the artists are to submit a full title page for the Prophets, a full title page for the Gospels, and one illuminated letter. For the second stage, three entries out of the dozen will be selected, those artists being then asked to submit a cover design and a design for a dust cover.

The organisers plan to publish the results of the competition in the church press, as a means of interesting the public in the efforts of artists to place at the service of the church a marriage Bible which is a witness of our time, of its aesthetic expression and of its technical development.

Other areas

Generally speaking most other parts of the world, that is to say, Asia, Africa and Latin America, are making use of illustrations produced in Europe or the United States of America. It is realised that in most cases it is highly desirable

to find artists in the countries of the "younger churches" who can produce pictures related to and rooted in the life and culture of the people for whom the editions are intended (see comment on page 65). As far as we know, no editions with such illustrations have yet appeared in print, and the following notes indicate the kind of illustrated editions at present being used in these areas.

The *Bible Society of India and Ceylon* is using a Tamil Bible illustrated with photographs of the Holy Land (edition produced in London), while in India itself the Society has published the Gospel of Mark in illustrated magazine format (using the same pictures as those in the American Bible Society's edition of this Gospel) in Telugu, Tamil and Malayalam. Illustrated covers are in regular use by the Society for all four Gospels, with illustrations used by the National Bible Society of Scotland. Further editions of the Gospel of Mark in illustrated magazine format are now being produced in eight more languages: Hindi, Gujarati, Marathi, Santali, Oriya, Kannada, Bengali and Persian Urdu. An edition of Mark in a simple Telugu translation, for use among new literates, will include some of the line drawings supplied by the American Bible Society. If this proves successful, similar literacy editions in other languages may be produced.

Commenting on the response to some of these editions, Miss Marjorie Harrison, Acting General Secretary of the B.S.I.C., writes: "We have had very favourable comments on the new illustrated covers for the Gospels, though they have not yet been in use long enough to indicate whether they are likely to be a factor in increasing sales. The illustrated magazine Gospels have not been selling very rapidly, but they are priced at 37 n.p. and some comments we have received indicate that this price is considered rather high. These editions are entirely in black and white and it might be that rather more colour is needed to make them more attractive".

The *Japan Bible Society* has not so far published any illustrated editions, but plans to do so in the near future. Such editions will contain pictures of Bible lands—not paintings—and will be used mainly for young people. The illustrations will be the photographic pictures produced by the American Bible Society.

The *Korean Bible Society* has printed all four Gospels and Acts in illustrated magazine format, using the American Bible Society pictures. When the first of these was printed in 1952, 100,000 copies were sold within 17 months. Technically there are many problems in the way of printing illustrated editions in Korea, and in the case of those already produced the printing of the illustrations was done in the U.S.A.

In *Indo-China* the Bible Society (BFBS) has already published illustrated editions of the Gospels of Matthew and Mark, as well as of the books of Genesis and Proverbs (all in the Cambodian language), and is preparing similar editions of the Gospels of Luke and John. The illustrations were taken from the BFBS Jubilee Bible, the cuts being made by a local artist.

III. Two new Roman Catholic illustrated Bibles

i. A splendid Roman Catholic edition of the Bible was published recently, by the Caxton Publishing Company (price £10). Bound in white leather the edition includes, in addition to the text of the Old and New Testaments: a message from Pope Pius XII; a prayer before the reading of the Holy Scriptures, 78 colour plates from the old masters, as well as a section on the Bible in literature (The Bible—the book of spiritual perfection and sanctification; The history of private Bible reading; The history of the Rheims-Douay Version; Notes on the Scribes, Pharisees, Sadducees and Essenes; The chronology of Old and New Testament times; and a Table of References); on The Bible in Art—a commentary on the colour plates; and maps and other notes on the Sacraments, the Mass, etc. The message from Pope Pius XII reads:

In Our ardent desire that a more widespread knowledge and love of the Holy Writ be promoted among the laity, We warmly welcome this new edition of a Family Bible prepared for English-speaking Catholics.

The pious reading of the Sacred Scriptures, which the Catholic Church has ever proposed to her faithful children for their sanctification and instruction, is a most fruitful source of spiritual blessings upon the home, serving as an antidote to the undermining influences that threaten on all sides the sacred citadel of the Christian family in the modern world.

We extend to all an earnest invitation to partake of this heavenly food and to avail themselves of this gift from God, which is an inexhaustible treasure where those who search will find what they so eagerly seek, words of truth and comfort, of strength and encouragement, of solace and peace.

With the prayerful hope that the Holy Bible may have an honoured and rightful place in every home, We cordially invoke upon its readers an abundance of divine grace, celestial favour and enlightenment.

ii. The modern Roman Catholic translation of the Bible in French, the Jerusalem Bible, which has already run to five editions, has now been produced in an illustrated edition* by the publisher Labergerie. Monsieur Gillabert, one of the directors of Labergerie, writes: "This has been done in response to a genuine demand for it. We have returned to a pictorial age, and as in earlier times, the picture speaks to the heart and soul of Christians to-day.

"Labergerie wished to pay respect to the text of the Jerusalem Bible by entrusting its illustration to André Balint. For a modern work, written for Christians of the twentieth century, it was fitting that an approach should be made to a modern artist. André Balint, born in Budapest in 1914, brings from Eastern Europe a sense of the sacred which enables him to respond to the anguish of modern man in face of a spiritual vacuum of whose existence he becomes daily more conscious.

"Every feature of this publication serves to bring out the value of the text: printing in black and gold, with large type; good quality paper; numerous illustrations (46 in six colours and nearly 3,000 drawings)".

*Price: leather bound French Frs.58,500
rexine bound French Frs.39,000

IV. Reflections on an Exhibition of Chagall's Biblical Illustrations.

(Autumn 1958, in Düsseldorf)

Alfred Müller

I BELIEVE it was Courbet who once, on being asked how he painted his landscapes, replied, "I am inspired!" That is certainly one answer. The other, however, is no less important: art requires skill—the mastery of the techniques and methods of painting. And this is not substituted or excused by the best or even the most worthy of intentions. Where "inspiration" or "skill" are absent, one can expect no alpine peaks in art but—at best—merely artistic hillocks!

In the field of the representation of biblical subjects and events through drawing or painting, there has been, since Rembrandt, very much insignificant and average art, but very little that can be called "great art". For a long time minute historical pictures or insipid, sentimental illustrations have provided the general run of Bible illustrations.

The biblical paintings of Marc Chagall—he was born on July 7, 1887, in a Russian village in Witebsk, the son of Jewish Chassid parents—are rooted in the way of life of their creator, the source being traceable in the studio of one whose heart is stirred and inspired by the pictorial material of the Old Testament.

Anyone who stands and looks at these pictures, perceives in them the creative path, leading directly—like breathing in and out—from the inspiration to expression in form. Chagall's artistic intention seems like a driving power, impelling him forward from idea to expression.

The essence of what is to be expressed is grasped with tremendous certainty. The close compactness of the composition corresponds to the clarity of the vision which inspired each picture. Chagall is a master of contrast—of horizontal and vertical, large and small, light and dark, movement and stillness, sensuality and spirituality, God and man.

The pictures shown at the Chagall exhibition in Düsseldorf—more than 100 of them (format 22 x 31 cm.)—were hand-coloured etchings and lithographs. About half of them consisted of illustrations to the books of Genesis to Joshua; from the Book of Kings, the artist has drawn particularly on the figure of David; from the Prophets, the visions of Isaiah are depicted most frequently.

In Chagall's works the narrative and the essence, the atmosphere and the spirit of the Old Testament, are in the same way linked together and form the picture. All that is external in events and action, melted down in the fire of the creative action of the Word, thus reflects the basis and reality of God's relationship to His chosen people and His adversaries. It is really the wonderful story of the relationship of God with His redeemed people, as seen by someone of Jewish temperament.

The Bible illustrations of Chagall make great demands on the responsiveness of those who contemplate and assimilate his work. Anyone looking at his pictures is not only overwhelmed with an abundance of experiences based on the Old Testament account of the biblical story, but at the same time feels himself seized by a power which draws him into a state of involvement and yet of

objectivity, to which he is otherwise unaccustomed. The pictures require the viewer—far beyond any historical, psychological and aesthetic understanding—to share the spiritual experience of the artist—his spiritual experience and, therefore, his spiritual appraisal. It is here that I see the special significance of these pictures, and this is what—as far as I am concerned—raises Marc Chagall above other Bible illustrators—including Gustav Doré—and places him alongside Rembrandt.

Chagall's etchings also fulfil a spiritual function. Gauguin once wrote to van Gogh: "Painting is an art providing comfort to broken hearts". If that is so, then Chagall is a great painter! After viewing his painting, I met someone who was in mourning for his nearest and dearest. "Look at the picture of Jacob" I said. "He believed his son Jospeh had been devoured by wild animals—and behold, his son lives!" Then I met someone who had lost his belief in God and I said to him: "Look at the picture of Elias, how he knelt and prayed—and see the wonder of live-giving rain that is falling!" . . . . I found myself lost in dark sorrow over my own sins. I placed before myself the picture of Abraham, ready to sacrifice his son at God's command. And behold—He who sacrificed His own son, came before my mind. And I was comforted . . . .

Elijah raises up the son of the widow of Zarephath (illustrating I Kings 17, 17-22).

This is one of 105 engravings by Marc Chagall for the illustration of the Bible, which have been reproduced in a double number of VERVE, Paris.

Marc Chagall

An edition of Chagall's etchings for the Old Testament was published in Paris, as volume VIII, No. 33/34 of "Editions de la Revue Verve", 1956.

Chagall produced his illustrations between the years 1930 and 1955, that is to say in a quarter of a century. This should be borne in mind when one encourages young artists to illustrate the New Testament.

Those who speak German should contemplate Changall's pictures alongside Martin Buber's translation of the Old Testament!

SOME SPECIAL ASPECTS OF BIBLE ILLUSTRATION

The following three contributions set out a few of the many considerations to be borne in mind on the subject of Bible Illustration. Mr. Visser's notes give the main points he intends to develop in his lecture at the conference; Madame Rio gives some personal reflections on the subject; Mr. Barclay Russell comments from the point of view of a specialist in children's art.

i. Possibilities and Limitations of Bible Illustration

Nearly all the Bible Societies nowadays are involved in the question of Bible illustration. We meet with all kinds of practical objections and difficulties, but we also see in illustration many possibilities and opportunities.

Many of us are also very conscious of the fact—and this has been borne out by the Rev. E. H. Robertson in the course of his research work—that only a small percentage of the millions of Bibles circulated by us are actually read. And even when they are read, it is still doubtful whether this reading is done in the way in which God wants us to do it. The older churches even consider that a new generation is growing up without the Bible, without knowledge of the Bible and without a Christian way of living.

All the Bible Societies are conscious of this situation. And everywhere an answer is sought to the question: ought we not to help people to read the Bible, for instance by providing new translations, Bible reading plans, simple explanatory footnotes?

Bible illustration also offers a possibility of helping to make the Scriptures attractive and understandable. Many have accepted it already. For example, illustrated Bible portions in magazine format are circulated all over the world in many tongues. There is the English *Jubilee Bible* with explanatory drawings, the Stuttgart *Bilderbibel*, and simple editions for new readers illustrated by artists from the "younger" churches.

Is this not contradictory to Bible Society rules?—to the conditions laid down in their constitutions, that no notes or comment may be provided? Is it possible at all to give an illustration of a biblical story which does not contain an element of comment, of personal witness, on the part of the artist? Where are the limits of the use of illustrations by the Bible Societies?

Perhaps I may indicate a few examples: Are we justified in producing illustrations in our Bibles of, say:

God, the Creator
Ezekiel's vision
Daniel in the lion's den
The good Samaritan
Jesus, the Saviour
Abraham's offering, with the restraining angel
The well of Nazareth, with women and children

Where would *you* draw the line?

And if we use such illustrations, what standards should we apply? Should they be correct from a technical point of view as drawings? Should they be artistically worthy? Should they be geographically and archaeologically correct? Should they do justice to the underlying meaning of the biblical story and to the character of the biblical personages? Are there particular requirements in the case of editions intended for young people? Would the illustrated Bible have a particular function in promoting Bible reading among those who are estranged from the Church? Can the Bible Societies use each other's illustration material by mutual exchange, or can each country meet its own requirements?

These are only a few of a whole range of practical questions which those attending the Edinburgh conference will need to discuss there. Personally I have great expectations of this international contact with those who are handling these problems all over the world, and who have also already found solutions and answers which may be mutually helpful.

To those who would like to make themselves more familiar with the issues involved, I would recommend the excellent articles by Herbert Renner, Bo Runmark and W. A. Visser 't Hooft in the U.B.S. *Bulletin* No. 28 (4th quarter, 1956).

FRANS VISSER

ii. For or against Bible Illustration ?

FOR or against! Both these two points of view have their supporters and opponents, and in these notes an attempt will be made to examine briefly the arguments on both sides, which have existed for centuries and which still have their respective champions.

What is the reason for this contradiction?

The opponents of Bible illustration base their position on Exodus 20:4. The Jews have respected the commandment, for they are iconoclasts by instinct; there is no Jewish art. But what have the Christians thought about it?

The supporters of Christian art will tell you that they base their attitude on the fact that, since man cannot remain continually in that lofty spiritual condition which enables him to worship God in spirit and in truth alone, he has, with the continual decline in spiritual standards, looked for a picture which symbolised the spiritual realities, the abstract meaning of which he was no longer capable of discerning.

These pictures representing biblical personalities became, during the course of the 17th century in the East, the object of an increasingly superstitious cult. The Emperor Leo III, the Isaurian, in the edicts of 726 and 728, forbade the worship of icons, which were the point of departure in the war of illustration, and the consequence of which was to prepare for the break with the papacy. The pictures finished by being completely condemned at the Council of Hira, in 753. Unfortunately, this dispute caused us to lose many works of art produced in the first centuries. In a word, it was not only the Jewish prophets, but also the bishops, the emperors, the theologians and also the reformers who did not wish to see these "beautiful horrors", as St. Bernard, who authorised them for the common people but forbade them in monasteries, described them.

In wishing to suppress the representation of biblical personalities, all these iconoclasts had the laudable desire of saving men from the fatal error of taking the symbol for the reality, thus removing them from all true spirituality. It is true that it is said (John 4:24) that God should be worshipped in spirit and in truth, and it is of course impossible, even for the artist most experienced in spiritual matters, to represent the essential nature and invisibility of God.

But where, in this case, is the first source of Christian art to be found? It is in the character of these saints who were represented in pictorial form in the icons, the origins of which were thought to be not purely human: the picture of the Virgin, attributed to St. Luke, the Holy Icon of Lucca, the Sindon of Turin, the Christ of the Mandilion. With the passage of time, the central point of the idea of the sacred disappeared, giving place to a certain realism and to naturalism. Denis of Areopagitica had already said, "the picture ought to respect the distance which separates what can be apprehended by the mind from what can be apprehended by the senses", but this distance has been respected less and less, and from the letters decorated with miniatures in the Middle Ages we have come now to the most realistic details.

Nevertheless, some have thought that Bible illustration can become a path along which certain people may be enabled to "rise to greater heights". Pope Gregory certainly thought this when he wrote to Serenus of Marseilles, an avowed iconoclast: "It is one thing to worship a painting, but it is another to show by means of a painting what it is that one ought to worship. Pictures make the uneducated read". And not only the uneducated in our modern world! Christ took human form, He was made in the perfect image of God, which men—made in His image—have distorted, and the humanity of Jesus represented by a picture can enable us, through Him, to understand God by observing His works, which are those of God Himself. Thus the picture can suggest, but *only* suggest, the profound truth which lies behind it; it can be an aid to meditation, and the soul will then try to understand spiritually that which the senses have understood visually. Michaelangelo said: "A good painting is religious in itself".

In spite of all the prohibitions, there was a blossoming of Christian art, particularly under the Hellenistic influence; it learned to feel, to educate the sensibilities, it awakened the emotions, the intelligence, understanding that the truth symbolised by a picture will in turn awaken the spiritual sense which will enable those who contemplate the picture to grasp the deep significance of the Bible text, and to discover hidden truths which one might not have been able to perceive without the illustration.

What should be inferred from these contradictions, which still exist to-day? It should be remembered that the modern world has lost any deep spiritual sense, and those who have achieved union with God in Christ are very few. On the other hand, visual art in all its forms takes an increasingly large place and man to-day only believes what he has seen. But the artist who reproduces biblical scenes or personalities must guard his work against arbitrary influences, and inspiration alone may guide his hand. There is a psychology of illustration—it should be instructive, but yet the mind should not be limited to the study of archaeology or history. Art must not be limited only to the intellectual aspect of man, nor the anthropomorphic, nor the rationalist, nor the individualist. The artist, thanks to his own spiritual condition, will lead whoever contemplates his work to a transcendent knowledge which will show him the hidden mysteries which God reveals to those He loves, at the same time as the Bible reveals them in words.

Nevertheless, the illustration cannot replace the text, the sacred Word which was in the beginning with God, was in God, was God Himself (John 1:1), and the printed letter which we see in the Bible is itself a picture of the reality, of this Word which stirs us at the very foundation of our being and which has been there from all eternity.

Illustrated or not illustrated, the Bible will none the less remain the perfect assurance of the presence of God, of Christ in us.

G. Rio

iii. The Fantasy of Children expressed in Bible Illustration.

SOME OF US have been studying for some while the child's fantasy, particularly in regard to his illustration of stories and truths he learns from the Bible, and we have watched the growth of this expression once it is freed from the domination of the thoroughly bad and superficial form of illustration to Bible stories which, unfortunately, still appears to be largely favoured by Bible teachers.

The child's ideas are generally so infinitely better than those of adults and it seems that the latter only recognise one of two possible types of illustration. That is to say, they are either concerned with a "commercial" form of illustration which, like a catalogue, records historical facts "accurately" (although, of course, nothing can be more uncertain than the details of any Bible scene—I speak as one who knows Palestine fairly well); or they are concerned with the imaginative expression of the religious content of biblical scenes, and here very often the child is much better than the adult in finding means to express them. It is in fact, I believe, a plain choice between that simple language of art, perhaps now foreign to popular sophisticated western ideas of art but which, however, the child grasps naturally and of which he himself makes use, and the devitalised "prettied-up" but self-consciously accurate archeological illustrations, stemming at fifth hand from an unsympathetic renaissance tradition.

Here surely it is relevant to note that it is not only apparent from Christ's own teaching, but also from the greatest languages of religious art—those of Giotto and of the Byzantine world, for instance—that profound truth and religious conception can only be suggested in deeply simple parables that, as a rule, are taken from the basic experience of ordinary people and are stated in as simple a technique in drawing and design as has ever been invented.

I only hope that before long the remarkable quality of much children's work will bring about a basic evolution in Bible illustration, both for adults and children alike, and a return to the employment of artists who have real religious insight and understanding. This is, I feel sure, a matter of tremendous importance, whose study is well-nigh completely neglected.

The profound need of the child here is, I suppose, due to the fact that in regard to religious truth, words are often so inadequate and often misleading, and the gap between finite experience and infinite truth can perhaps only be bridged by that kind of utterly sincere and unsophisticated symbol which the child so well supplies in his own search for enlightenment. Words often seem to have no relevance or means of providing the synthesis of ideas which is required.

The real stumbling block in getting suitable visual art for the translation of the truths of the Bible for children, as well as for adults, is, it seems to me, not the children's supposed inability to learn from or understand it, but the fact that very very few adults are alive to the language of visual art as opposed to that of photographic illustration, and especially to the language of religious art, so that the profundity of, say, Romanesque or Byzantine statement, which is so close to the child's own thought (but which is so often a closed book to the educated adult) very often is not made use of—though here alone is a veritable mine of wonderful material available.

A. BARCLAY RUSSELL

News From All The World

Australia

The *Commonwealth Council of the British and Foreign Bible Society* in Australia, has published the Gospel of St. Mark in Teop. The first edition is of 2,000 copies, and is illustrated with line drawings from the collection produced by the American Bible Society.

Teop is a new language which has not previously appeared in the Bible Society list of languages. This language is spoken by some 3,000 people in North East Bougainville, Territory of New Guinea.

The chief translator was the Rev. G. Carter, M.A., of the Methodist Missionary Society of New Zealand, assisted chiefly by Moses Masusu.

The Commonwealth Council has also published a similar edition of St. Luke's Gospel in Toaripi. The edition is of 2,500 copies and carries similar illustrations to those in the Gospel of Mark in Teop.

The New Testament had already been published in Toaripi, but this illustrated edition of Luke, with illustrations and map, is intended to be used in the mission schools.

Belgium

The Council of the *Belgian Bible Society* is studying a plan for the future, whereby full-time colporteurs would only be engaged in regions of Belgium where there is no evangelical church. The churches and other co-operating groups will be invited to make an effort at colportage themselves, under the guidance of experienced colporteurs whom the Bible Society will make available to them.

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The sale of Scriptures in Belgium is on the increase. Whereas in 1954 the Society sold 28,620 copies, the sales during the past two years have been: 1957, 55,669 copies and in 1958, 62,535. This increase is very encouraging if one takes into account that half the colporteurs were withdrawn from their normal work in order to prepare for the Brussels World Exhibition and to be on duty there throughout the six months when it was open. In addition to the figures for Belgium generally, the sales at the Exhibition itself amounted to 7,280 copies in 169 languages, as well as 81,160 copies of the Sermon on the Mount in eight different languages. Moreover, during the last six months of 1958 the Belgian Bible Society supplied more than 25,000 ordinary Bibles to other Bible Societies, mainly to France.

"The Brussels Exhibition is now closed, but we continue to have echoes of it", reports the Secretary of the Belgian Bible Society. "Some individuals have written to us, following

their visit to our stand; others are regularly attending services or courses of Bible study. Letters have even reached us from neighbouring countries. The pavilion, *La Bible Lumineuse*, has now been dismantled and nearly all parts of it have been re-sold. Thanks to donations received and to voluntary help given, the accounts will work out very satisfactorily.

"The same can also be said of the accounts of the Bible Society itself, which have almost balanced, in spite of the extraordinary expenses which have had to be met throughout the course of the year on account of the Exhibition. It was indeed a financially acrobatic year!

"The Belgian Bible Society would like, through the pages of this *Bulletin*, to thank very warmly all the Bible Societies and Agencies which have made possible this representation at the Exhibition by providing Scriptures, pamphlets, Portions, financial help, etc. Now that everything is wound up we can record that this effort was very useful. We continue to be grateful to those who made it all possible".

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Monsieur Ernest Meurice, whose special responsibility in the Belgian Bible Society has been to enrol subscribing members from among the French-speaking churches of Belgium, has just left the country to take up missionary service in Ruanda-Urundi, in this way entering a vocation towhich he felt called a long time ago, but which he had been unable to realise until now. The Belgian Bible Society is looking for a successor to him. The Society is happy to report that the work in the Flemish-speaking part of Belgium is now in the care of Mr. Lutjeharms.

The edition of 35,000 ordinary Bibles, published last July, was exhausted in the space of six months. The type is now being re-set, replacing the former setting which has been used for five reprintings.

Brazil

Recent reports from the *Bible Society of Brazil* indicate that the Society's contributions income in 1958 exceeded estimates by approximately one million cruzeiros; that a young woman has been appointed to develop women's work in Brazil; that printing plans include the publication of 176,000 copies of a missionary edition of the Bible, 50,000 New Testaments with Psalms, 50,000 large-type New Testaments, 100,000 illustrated Gospels of Matthew and 500,000 each of the Gospels of Mark and Luke. The one million copies of John already printed were quickly exhausted and a second edition of 500,000 had to be printed.

The Bible Society of Brazil has recently been broadcasting Scripture texts, at regular intervals in the day, over Radio Relogio, Rio de Janeiro. Secretary Alves writes: "We have carried publicity about the Bible itself, making reference to the number of languages into which the Book has been translated. We have used phrases such as: 'The most widely read Book in the World', 'A Message from God for tumultuous days', 'The Bedside Book of the Greatest Men in the World', etc. We are making plans for the continuation of this radio publicity for we feel it has produced good results and there have been references to the same in many quarters, both within and outside the evangelical movement. It is now planned to use texts of the Bible itself with the phrase 'Read the Bible', following which will be stated the address of the Bible Society of Brazil.

"Radio Relogio is heard by thousands and thousands of people throughout the whole of Brazil. In fact it is by this station that they set their watches. Apart from the publicity

time for which the Society has contracted, the station has itself given us publicity".

Central America

The Cristobal Bible House Consultants met on February 10th and formed themselves into a permanent committee. This group was originally set up to operate for a limited period, but its existence has been of such value that it was decided to make it a permanent committee. The committee will be chiefly concerned with (1) the effective circulation of the Scriptures in the Canal Zone and the Republic of Panama; (2) personnel, distributors and other voluntary workers; (3) the physical assets of the American Bible Society in Cristobal, including property, maintenance, etc.

Congo

During 1958 the circulation of the Kongo Fioti Bible, the first Bible to appear in a Congolese language, reached the 100,000 mark. At the time of the visit of the Rev. John T. Watson the Assistant General Secretary of the British & Foreign Bible Society, the 100,000th copy of the Bible was presented to the Congolese Church of Lower Congo at Brazzaville.

England

The Rev. Dr. W. J. Platt, General Secretary of the *British and Foreign Bible Society*, left on 20th February for a world tour of Bible Society centres including Canada, the U.S.A., Australia, New Zealand, Burma, Malaya and Indo-China. He will be present when the Prime Minister of Australia opens the new Canberra Bible House, will go on to visit the new Bible House in Perth, Western Australia, and is due to return to the United Kingdom in mid-July.

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The B.F.B.S. announces the following recent publications:

the Book of Acts in *Mashi*, a language spoken by 250,000 people to the South and West of Bukavu, Belgian Congo. The translation was made by the Rev. R. H. Bothwell and the Rev. Donald E. Penney of the Conservative Baptist Foreign Missionary Society, assisted by Paulo Kataraka, Enoki George, Yohana Mushagasha, Paulo Kalimwendo, Yoseful Mulimanya and Petero Ntashara ;

a revision of the New Testament and Psalms in *Chokwe*, a language spoken by 500,000 people in N.E. Angola, S.E. Congo and parts of Rhodesia. The revision has been made by three members of the Brethren Mission, with the help of a number of Africans ;

in the *Gourma* language of Upper Volta, II Corinthians to Revelation. With the Matthew to Corinthians already published in 1955, the New Testament in this language is now completed. The translation was made by the Rev. and Mrs. W. M. Strong of the Sudan Interior Mission, assisted by a number of Africans, one of them blind.

Following the publication of the Greek-English diglot St. Mark by the B.F.B.S. last year, the Gospel of Matthew in that form has now been published as a tool for translators. The B.F.B.S. reports that it contains the Greek text with a new English translation, together with footnotes and a glossary of technical terms. The translation was made by a group of missionaries with a knowledge of languages in different parts of the world, and it has been revised by a group of leading New Testament scholars.

France

"The work of colportage", writes Monsieur J. Blumenthal, General Secretary of the French Bible Committee," remains the most effective

means of contact with the general public, and our churches are beginning to realise that for them too this is a form of witness which must be recognised. This is why, alongside the patient and persevering work of the six colporteurs working under our direction, different groups of voluntary colporteurs, formed either round their individual church or on the occasion of joint efforts undertaken in a definite area, have made use of this method which enables them to have direct contact with people who do not come to our churches.

"The increasing use of Bible stands at trade fairs is also a method used in a growing number of localities for strengthening the witness of the Church, and as the result of experience we can state that such efforts are often the occasion for a drawing together of those who belong to different factions of the evangelical community in a common witness, which is enriching to all. We have made efforts to strengthen those who devote all or part of their time to this form of Christian witness by arranging various gatherings for them, one at Boulogne-sur-Seine, the Franco-Belgian colporteurs' conference at Amougies, and in sending five young people from France to the Youth Camp in Austria."

Germany

The *Berlin Bible Society* has strengthened its work with the churches to encourage a greater use of the Bible, by appointing an assistant to the Rev. J. Adler, who is in charge of the department. This will also make possible further development of the existing exhibition programme of that Society. New exhibition units are being prepared, stressing the importance of Bible distribution and use in and for many parts of the world.

At the same time new efforts are being made to train lay people in the knowledge and better use of the Bible. Courses are at present being followed by church members in Berlin which should help them in their visitation ministry to induce those they call upon to re-open the Bibles they already have, to start reading and studying them again and to discover the relevance of the Bible for life to-day. A "correspondence course for Bible readers" has been prepared, of which the first six instalments have already been published and which can be used by the lay-workers in their service. Another series of six lessons is in preparation.

The Berlin Bible Society is also experimenting with the use of tape recorded materials. An address given to a church synod by the Rev. J. Adler, on the subject of "Bible mission", has been recorded and is being circulated in the churches of the area. Further experimentation is planned with the recording of a recital, in the form of choral speaking, on the theme: A Book conquers the World.

Guatemala

The Guatemala sub-agency, under the management of Mr. Ralph B. Rice, continues a strong programme. Two new projects were initiated during the year. The first was a colporteurs' conference attended by employed colporteurs, plus students with aptitude for this type of Christian witness. One colporteur from Nicaragua and one from El Salvador added to the occasion from their long experience.

Out of the nearly 218,000 Scriptures circulated, 12,200 were Bibles, an increase of 25% over the previous year, and 11,500 New Testaments, a decrease of about 1,000 on the 1957 circulation.

Finger-fonos were introduced with recorded readings from the Scriptures in the Kekchi dialect as the second new project. This featherweight instrument is designed to take the recorded Word to illiterate peoples. Recordings were made in Guatemala

with a Kekchi teacher reading. Now his voice is heard through the service of the machine in scores of communities. The same type of finger-fono with Spanish records is used among Spanish illiterates. Mr. Rice conceived the idea of using this instrument to encourage people to want to learn to read. In October, when the Rev. Raúl Fernández visited Guatemala, he encouraged this experiment.

Holland

A report was made in the last issue of the *Bulletin* (p.37) on the illustrated supplement published on behalf of the Netherlands Bible Society by the Christian newspaper "Trouw". A similar experiment under the title "The light on your path" has just been completed in the local newspapers of the northern provinces of the country, with a joint circulation of 30,000 copies. This 16-page supplement contains various articles and information about Bible work in various parts of the world, mainly fields of the Netherlands Bible Society, and about various aspects of Bible Society activity, particularly in the Netherlands. There are also articles on the use of the Bible, its place in the culture and life of the country and on biblical art.

Honduras

Saùl Gómez with his wife and young son returned in July from the Penzotti Institute in Mexico to Honduras. Settling in the capital city of Tegucigalpa he immediately began his work as Director of Distribution. He teaches groups how to visit Bible-less homes and to gain their interest in the Scriptures; how to meet evasions, and to answer honest objections. These groups are trained to take information on cards and to follow up interest wherever encountered.

An example of one month of work demonstrates what Penzotti-trained men can do. In that month Saúl Gómez gave 24 classes, of an hour or more each, in two Bible institutes and two local churches. One hundred and ten young people and adults attended the classes, then under his direction they began house to house visitation, going two by two. During the month they visited 820 homes and sold 31 Bibles and 3,643 Portions. Later in the year Saúl Gómez taught his methods at a pastors' retreat. His success is due in part to his experience as a colporteur prior to his specialized training at the Penzotti Institute. But it was that training, functional in design, which prepared him to pass his skill on to others. He teaches by working with his students. Long experience has taught him the difficulties his students will meet.

India and Ceylon

The distribution of Scriptures by the *Bible Society of India and Ceylon* in 1958 was greater than in any year since 1940 and the contributions received were higher than in any previous year in the Society's history. The total distribution during the year was nearly 1,300,000, an increase of more than 140,000 over 1957. The presentation of free copies of the Four Gospels and Acts to matriculates and the New Testament and Psalms to graduates was continued, and over 42,000 copies of the Scriptures were distributed in this way. Another special method of distribution was that of the "Bible in Every Home" campaign, which is now becoming more widely known and nearly 19,000 homes have been supplied under this scheme since it was started towards the end of 1955.

A parallel scheme is now being evolved by which children visiting mission boarding schools who come to such schools without a Bible—because there is only one copy in the home and the family cannot afford another—will be able to buy their own copy at a reduced price. The

scheme was suggested by the Moderator of the Church of South India, Bishop Sumitra.

Contributions received from the B.S.I.C. auxiliaries in 1958 amounted to the highest figure in the Society's history. Altogether nearly Rs. 234,000 were received, an increase of more than Rs. 40,000 over 1957. The number of members of the Society each paying an annual subscription of Rs. 5 increased by over 2,000 during the year to 17,350.

Women's work has also developed steadily during the year, the number of women's groups affiliated to the Society having increased from 546 to 622, and the contributions raised through women's work having increased from approximately Rs. 29,000 in 1957 to approximately Rs. 37,000 in 1958. A growing number of women in the churches are helping actively in the work by prayer, by the distribution of Scriptures and by their gifts, and are proving a real source of strength to the auxiliaries. There are now four full-time women secretaries at work, one in South India, one in West and North-West India, one in North India and Bihar and the fourth in Orissa and West Bengal.

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At the request of one of the District Educational Officers of the Madras State, a copy of the New Testament in Tamil has been placed in the library of every school in his district, the number of schools being 900. This form of distribution, it is hoped, may spread to other districts.

Japan

The meetings in Tokyo during the course of 1958 of various Christian bodies, including the World Convention on Christian Education and Sunday Schools, altogether brought 150,000 visitors to that city. These meetings had a profound effect upon the Bible Society's efforts to advance the understanding and circulation of the Scriptures.

Bible sales were increased through sales in secular book stores, which hitherto had hesitated to handle the Scriptures. The visit of the Bible van to various cities brought about this success. There are about 10,000 book stores throughout Japan and the great effort of placing Scriptures in them will continue to be a primary task of the *Japan Bible Society* in the future. The easy accessibility of the Bible in secular book stores will help to promote wider Bible reading, and will ultimately serve the cause of evangelisation in Japan. In order to foster its relationship with these book stores, the Japan Bible Society has produced a calendar for 1959 in three sections. These are being mailed to the book shops as the appropriate season arrives, as a means of calling their attention to the work of the Society.

The Japan Bible Society arranged an exhibition in the Tokyo Mitsukoshi department store, which is the biggest store in Japan, at the time of the World Convention on Christian Education and Sunday Schools, from August 6-16, 1958. Another publicity project of the Society was the arranging of several broadcasts, given by Mr. Miyakoda, the General Secretary of the J.B.S., on the occasion of Bible Sunday.

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Ten denominations were engaged in evangelism in the islands of Japan during 1958, all of them co-operating closely with the Bible Society. The colporteur at work in Okinawa distributed 30,096 Scriptures among the islanders in 1958.

Many secular and Christian publishing firms have issued booklets on the Bible, as well as Bible readings. The Christian News Publication Department has also issued two attractive

booklets entitled "Forbidden books" and "The man whom I met at the mountain pass". They are well planned little books that introduce the Bible to the people most effectively.

Many denominations have published special Bible issues of their periodicals during the year and have circulated them widely. These all help open the way for the Bible in Japan.

The work of the Japan Bible Society has also greatly benefitted from broadcasts given by other religious bodies. People who had heard the broadcasts were generally eagerly awaiting the real Word of God.

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The Japan Bible Society reports the distribution of Scriptures in a Buddhist monastery town and its vicinity. Two teams of colporteurs from the Wakayama-ken prefecture extended their work to the area around the Koya-san mountain. On the top of this mountain there is a plateau and the area is covered with monasteries of the Shingonshu sect, which was established 1,300 years ago by Kobo-Daishi who had returned to Japan after many years of study in China.

Koya-san has been one of the places most visited by Buddhist adherents. Even at present, besides 100 temples and many monasteries, there are a Buddhist university and high schools there. The town's population is reported to be 10,000. Surrounding towns and villages are under the strong influence of the mountain.

The J.B.S. colporteurs promoted their work toward this strategic place, and the following account was written by one of them : "When we arrived in the town at the foot of Koya-san, we were told that it would be impossible to carry out Scripture distribution in the mountain town, because it consisted largely of Buddhist temples, monasteries, schools connected with the sect and so on. But we felt it would be hard to have to by-pass the mountain, without attacking the spiritual and economic centre of the area—Koya-san. So we six members of the two teams met together, sat for half a day and prayed for God's guidance as we went up the mountain to distribute the Word of God there.

"Next day we went up to the mountain town with an introduction card from a Christian in the town at the foot of the mountain. We succeeded in getting accommodation at one of the hostels of the Buddhist monastery. There we started our colportage work. But for three days our efforts were almost in vain ; we were refused at almost every house and some of our number were driven out in anger for coming to a sacred Buddhist place.

"In the morning of the fourth day, the head of the hostel came to us and we had a talk with him. We found that he was one of the influential Buddhist monks in the area. He introduced us to the chief monk and from him we received a circular letter of introduction to all the temples, monasteries and schools on the mountain.

"Then we were able to distribute at least one copy of the Scriptures at each place we visited and many bought New Testaments from us. At the high school, the principal asked for 50 copies of the Testament for all his senior students. I was asked to speak on the Bible and did so before the high school students."

The Japan Bible Society reports that a further 50 copies of the New Testament were requested later by the pricipal of the high school, this time for the lower school pupils.

Lebanon

The Bible Lands Agency reports that the Sermon on the Mount recently published and circulated throughout the area as a trial edition, in the new revised Arabic text, has been well received. The same procedure is now being applied to the text of the Epistle to the Ephesians, and plans are in hand for Proverbs and possibly a Gospel, or another Old Testament book, to be dealt with in the same way.

The response to Bible Sunday was very encouraging, especially in view of the great economic crisis through which Lebanon was and still is passing. During the past four years the contributions received as a result of Bible Sunday have steadily increased, from LL 3,120 in 1955 (given by 127 churches and individuals)to LL 14,825 in 1958 (given by 217 churches and individuals).

*

The sponsored competition for long and short stories on 'The influence of the Bible on human life' has now come to an end, and several prizes are being distributed to the best competitors, according to the decision of a committee composed of well-known people in Beirut.

Mexico

In this connection a farewell dinner was organised in Mexico City which civil and church authorities and other well known personalities attended. *Tiempo* (a new periodical similar to the American *Time*) reported at length, in a three page illustrated article, on the event and on the work of the Bible Society in Mexico. On the cover was a picture of the Rev. F. E. Estrello, secretary of the Mexico Agency.

*

A small edition of St. Luke's Gospel in diglot form, Tzeltal of Bachajon (the first Scripture to be produced in that language) and Spanish is in the press. The Tzeltal of Bachajon tribe numbers about 6,000 persons, of whom about 1% are literate and 250 are Christian believers. Five years ago there were only about 5 believers. The Wycliffe Translators and the National Presbyterian Church serve this tribe.

*

The *Christian Century* of December 3, 1958, reported that at San Luis Potosi, Mexico, pressure from Roman Catholic leaders brought about the removal from the local industrial fair of a booth at which the American Bible Society was making record sales of Bibles and Bible portions. The booth had been set up with the approval of the state government, which sponsored the fair, and on opening day the governor stopped by and had his picture taken shaking hands with D. Lopez de Lara, the pastor in charge of the exhibit. But the local hierarchy became aroused, bitter attacks were launched in the press and Roman Catholic exhibitors threatened to withdraw from the fair if the Bible Society booth were permitted to stay. So government officials gave in and with the help of police dismantled the booth. However, the government paid the Society for all the expense involved.

*

Departing from its traditional policy of not bestowing honorary memberships on former personnel, the American Bible Society has done just that in the case of Hazael T. Marroquin, now retired after 30 years as secretary of the Mexico Agency of the A.B.S.

Nicaragua

The day of the lone colporteur, making his way into secluded unevangelised areas, is not past. With no church at hand he becomes the "Bible man" par excellence to isolated families. Benjamin Urizar, who works jointly with the American Bible Society and the National Baptist Churches

of Nicaragua, tells of an adventure begun at the side of the new highway that breaks through wooded, hilly, central Nicaragua to the east coast:

"I began the day by distributing the Scriptures in the village of Guanacaste, beside the road to Rama. Then I forded a beautiful stream on foot, for there was neither bridge nor horse at hand to make the crossing, then started afoot toward El Cacao some twelve miles up into the hills. It was a rocky trail, up a steep incline, that made me think of the road to heaven, which is also difficult and filled with obstacles. After walking three miles under scorching sun, I sat down to rest in the shade of a tree.

Soon I saw a man coming along on horseback and offered him my 'merchandise', but he declared he could not read. Directly another man on horseback passed. Seeing what I offered he asked, 'Is that the Gospel'? 'Yes', I replied, 'It is the Word of God'. Thereupon he showed me a portion of the New Testament (Timothy to Hebrews) that he was carrying. Before he went on his way I sold him a packet of portions containing the whole New Testament. He also bought an illustrated portion. Asking him where he was going, he indicated a place far back in the hills. This raised in me the hope that these portions would illumine not only one home, but many back there as he would distribute them.

"Well, going on my way, I came to Asiento Viejo (Old Site) and was able to sell some part of the Bible in almost every house in town. On my way again the trail became worse, but I finally arrived safely at my destination. There at one house I found a copy of the Sermon on the Mount, that evidently my earlier customer on horseback had purchased with the packet. I was informed that he had parted with it in passing, at the insistence of its new owner. This filled me with joy and encouragement, as I saw that God is truly the Lord of the harvest and that he is using me, his unprofitable servant, to scatter his Word".

Bookstores too play their very important part. Only one of eighteen can be cited : Editorial Caribe, the Christian bookstore in Panama City, relocated on one of the busiest centres of pedestrian traffic. It is at a main bus stop for city lines and around the corner from the inter-urban bus depot, and near the railroad station. This relocation has greatly increased the bookstore's potential sales. An accelerated sale of Bibles is already evident.

*

First copies of the Miskito Psalms arrived in Honduras and Nicaragua at the beginning of 1959 and a larger undertaking, that of the Kekchi New Testament for the people speaking that tongue in Guatemala, is in the press. The Central American Mission has freed Mr. Edward Sywulka, an accomplished linguist, to continue the revision of the Mam New Testament in the dialect of Huehuetenango. He has already reworked Romans with his colleagues and this is to be multilithed, so that the revision can be tested while it is in process of translation.

Philippines

The International Breakfast Club of Manila, a secular organization, recently launched a crusade for good government in the nation. The Club requested President Garcia to consider creating a Commission on Moral Standards, in view of "the alarming cases of graft and corruption in government service". To begin its campaign for higher ethical standards in the country, the Club decided to display appropriate Scripture passages on billboards along the national highways and on posters in private and

government offices. Also, spot announcements will be carried on radio stations and will appear in daily newspapers and weekly magazines. When the subject was being discussed General Secretary Taglucop suggested that the Club sponsor a general reading of the Sermon on the Mount. After some delay the members agreed to the plan and the Club will soon undertake a special campaign to promote the distribution and reading of the Sermon on the Mount in Manila and suburbs. The Philippine Bible House is offering its services for the campaign.

Switzerland

The *Swiss Bible Society* held its annual meeting in Lucerne at the beginning of March. It was reported that during 1958 the number of individual gifts increased from 800 to 2,000 (not including members' contributions), with a 50% increase in value.

The Rev. F. Visser of the Netherlands Bible Society and the Rev. P. Caufriez of the Belgian Bible Society attended and addressed the meeting. The former also addressed several other gatherings in Switzerland in the course of his stay in the country.

The Swiss Bible Society is also now meeting the cost of a second colporteur in Luxembourg. Mr. H. R. Spinner gave up his commercial job to take on this ministry.

United States of America

The *American Bible Society* has just published a diglot edition of the Gospel of Mark in Kombe and Spanish, for use among the people of Spanish Guinea, West Africa. Large size type is used for the tribal language and smaller type for the lingua franca. There are full-page line drawings at intervals through the book and the whole is contained in a brightly coloured cover.

*

The A.B.S. meets with increasing demand for its "seasonal" Gospels. The number of the edition of the Gospel of John printed for Easter 1959 was 1,200,000. In view of growing demands for the Christmas Gospel in both the Revised Standard Version as well as in the King James' Version, the A.B.S. has decided to print both versions for Christmas 1959. Use of this book will be encouraged in the programme of community or neighbourhood visitation evangelism.

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Trial editions of the Gospel of Mark and of Romans to II Corinthians have been published in Haitian Creole.

United Bible Societies

We are happy to announce the appointment of Bishop I. de los Reyes, of the Philippine Independent Church, as a Vice-President of the United Bible Societies. Bishop de los Reyes has for many years been a friend and supporter of Bible Society work in the Philippines and his father before him was commissioned by the B.F.B.S. in 1901, to translate the New Testament into Ilokano, one of the Filipino dialects.

We extend a warm welcome to Bishop de los Reyes into the councils of the U.B.S. He plans to take part in the forthcoming All-Asia Regional Conference in Singapore at the end of May.

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The following information has been prepared on behalf of the U.B.S. by Miss Margaret Hills, Librarian of the American Bible Society :

As at the end of December, 1958 :

Languages in which the whole Bible has been published ..	215
Languages in which a complete Testament has been published	273
Languages in which at least a Gospel or some other whole book has been published ..	648
Total languages in which some part of the Bible has been published	1,136

No complete Bible in a new language was published, although there are a number going through the printing processes.

The whole New Testament was published for the first time in 1957 in the *Vaiphai* dialect of Chin (Assam, BSIC), and in 1958 in *Gourma* (French West Africa, BFBS), and *Ayacucho Quechua* (Peru, ABS-BFBS).

There are some eighty or more languages, many of them previously listed, in which short passages or collections of passages have been published, but in which no complete book of the Bible has appeared.

Scriptures were reported for the first time in:

Apache	United States	John, James, 1 John	ABS	1958
Combe	Spanish Guinea	Mark	ABS	1958
Dutch: Groningen	Netherlands	Mark, John, Acts, Epp. of John	Private	1955-6
Guerze	Guinea	Acts	BFBS	1958
Huichol	Mexico	I Peter	ABS	1958
Popoloca	Mexico	Mark	WBT	1955
Simte	India	John	BSIC	1957
Teop	Solomon Islands	Mark	BFBS	1958
Zapotec of Mitla	Mexico	Mark	ABS	1954

Miscellaneous

The Ecumenical Institute, at the Château de Bossey, Switzerland, is arranging a course entitled "Living with the Bible" from June 15-28. For this it is hoped to attract participants who are looking for a new approach to the Bible and who want to learn how to read the Bible with a view to the better understanding of the problems of daily life. Different kinds of Bible study will be presented, in order not only to discuss the content, but also the method, whether an individual Bible reader is concerned or a group. It is also intended to study some of the acute problems of our time from a biblical point of view. This course is not meant for professional Bible study leaders from traditional Church circles, but for laymen and women on the border line of the Church, who have built up a circle of people from various professions and are trying a fresh approach to the Bible. The Rev. E. H. Robertson, the U.B.S. Study Secretary, will be one of the leaders.

*

According to the latest survey of the Missionary Research Library (December 8, 1958), there are at present 38,606 Protestant missionaries at work in all countries. This is over three times the number in 1903 and nearly 50% more than the figure for 1936. Of these, 25,058 are from North America (U.S.A. and Canada), the remaining 13,548 coming from the

United Kingdom, Europe, Australia, New Zealand and the "younger churches". The largest American missionary force is still in Asia (34.27% of the total), but over the past ten to twelve years there has been a marked increase in the numbers going to Sub-Sahara Africa. Here the proportion has increased from 21% in 1925 to 31.87% in 1958.

Audio Visual Aid Notes

Filmstrips

The American Bible Society has just produced four new film-strips in colour. Although intended primarily for use in the U.S.A., and by the nature of their subject of little value for use in other countries, the way in which they point up the impact of the Bible on the lives of some of America's national leaders may prompt other Bible Societies to consider whether a similar idea might not be used in relation to their own country's historical personalities. The idea is perhaps particularly relevant for use among children and young people.

The personalities chosen by the A.B.S. are four of the greatest Presidents of America: George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt. Each filmstrip shows how the President concerned cherished and studied the Bible, and how his actions were inspired and influenced by it throughout the course of his life.

Of Abraham Lincoln, the descriptive brochure says that the Bible was built into his life from boyhood. "He memorized its verses and quoted from it often. Not only did he base decisions of national importance upon Bible truth, but he taught its wisdom in quiet acts of Christian devotion".

Broadcasting the Bible

The last issue for 1958 of *The Christian Broadcaster* contains an article by the Rev. Sigurd Lunde, director of religious broadcasting for the Norwegian Broadcasting Company, continuing a discussion already begun in a previous issue by the Rev. E. H. Robertson, study secretary of the U.B.S., on the same subject. The following is a summary of Mr. Lunde's main points.

"The dissemination of the Word of God", writes Mr. Lunde, "is a matter of first priority in religious radio and television. Christianity is a *book* religion. What we know of God and Christ and the Holy Spirit, of the real nature of man, of sin and salvation, of the Church, of the Kingdom of Heaven—we know it all through the Bible. If we want people to become Christians, we have to promote Bible knowledge. If we want the nations to be influenced by Christian ethics, we have to do our share in spreading the Word of God. The dissemination of the Bible is a fundamental 'must' to the Christian broadcaster."

Mr. Lunde then calls attention to some important questions which must be faced in "broadcasting the Bible".

First, he says—quoting Mr. Robertson—the broadcaster must make up his mind what message he really wishes to convey, how best to present it in the medium and how best to adapt it to the audience to whom he wishes to speak. Both radio and television have to decide whether they intend merely to have good programmes or whether they intend to convey the full Bible message. It may be possible to do both, but certainly not every good or popular programme conveys that full message.

Then it has to be borne in mind that the mere *knowing* of the Bible may not produce an effective life. We are not transformed by the knowledge of a book but by fellowship with a person. Unless the listeners learn to know and have fellowship with God in Christ, a knowledge of the Bible is more or less fruitless.

Some of the various types of broadcast Bible programmes are the following:

1. Showing the history of the Bible, the authors and the development of Old and New Testament canons. Such programmes will include the results of modern historical, philological and theological research. Lectures, interviews and discussions are the most common type of programme for this purpose.

2. Presenting the history of the spreading of the Bible through the years among the nations of the world. This includes the whole story of translation work, of reducing languages and dialects to writing, then of printing and distribution.

3. Showing the impact of the Bible on cultural life. Countless examples can be shown of the influence of the Bible on literature, music, fine arts, law, medicine, architecture, languages, philosophy and psychology. This type of presentation can be made not only through lectures, interviews, discussions, feature programmes, but also through musical performances (with commentary), excerpts from famous dramas, operas, books.

4. Showing the Bible in action—read, dramatized or preached. This can be done through direct Scripture reading; through dramatizing incidents from the Bible—the need for this form being much greater in television than in radio; through a combination of reading and dramatization.

5. Through using theological "specialists" to explain difficult problems to the man in the street. This could be done either through interviews, or in the form of answers to listeners' questions.

6. Showing listeners the fundamental importance of using the Bible in their everyday life—the importance of transforming Bible knowledge into a Christian way of living. The writer quotes an experiment in Scotland, where a minister and a group of church members were asked to assume responsibility for four Sunday evening broadcasts, the central substance of each programme being a report by members of the group on what it had meant to them to live for a week in direct obedience to a chosen biblical passage. The group consisted of a cross-section of the congregation—housewives, women office workers, a doctor, lawyer, two engineers, teacher, etc. The unanimous testimony of those involved in this assignment was, "as by a miracle for which they had long since abandoned hope—they have been delivered from small-mindedness and projected into a radical confrontation of the realities of Christian obedience in a way which they have never before experienced".

The writer continues, "We must not be afraid of confronting the dilemma of our world with the Bible. We ought to have programmes on the burning questions of politics, of industry, of the atomic bomb, of pacifism, of racial segregation . . . . We have to convince our listeners that the Bible is not a book of the past only. It is meant for to-day".

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